Colman, Loretta Young Get Oscars; 'Gentleman's Agreement,' Best Film

The Courier-Journal Louisville, Ky.

(49a) Academy Awards

Picture Blasts Anti-Semitism

Mon. 3-22-48

Hollywood, March 21 (AP)—Critical Hollywood agrees that "Gentleman's Agreement," released with some misgivings because of its controversial subject matter—anti-Semitism—is the best picture of 1947.

Ronald Colman and Loretta Young are the best players of the year, likewise by decree of the Academy of Motion Picture Arts and Sciences. Colman won with his portrayal of a murderous actor in "A Double Life" and Miss Young for her characterization of a Swedish-American politician in "The Farmer's Daughter."

Edmund Gwenn, in "Miracle On 34th Street," and Celeste Holm, in "Gentleman's Agreement," were voted best supporting players.

Director Gets Oscar.

A third award accrued to "Gentleman's Agreement" in Saturday night's presentation of Academy honors when Elia Kazan received an Oscar for best achievement in direction.

All of these are first-time Oscar recipients.

3-22-48

Except for Miss Young, the major winners failed to surprise many in the rather glamorless throng assembled for the over-long, somewhat dull proceedings.

Story of 'Miracle' Wins.

The Courier-Journal

The first award, for the best original motion-picture story, went to 20th Century-Fox's "Miracle On 34th Street," written by Valentine Davies. Named the best original screen play was R.K.O.'s "The Bachelor and the Bobby-Soxer." Sidney Sheldon was the author.

Louisville, Ky.

Warner Brothers' "Tweetie Pie" was chosen the best cartoon; "Climbing the Matterhorn," a Monogram release, the best two-reel short subject; "Goodbye Miss Turlock" (M-G-M) the best one-reel short subject.

For distinctive achievement in documentary production, the Academy's prize for short subjects went to "First Steps," by the United Nations Division of Films and Visual Information; for features, to "Design for Death" (R.K.O.).

Special Effects Rewarded.

"Green Dolphin Street," (M-G-M) received the palm for the best achievement in special effects. "A Double Life," scored by Dr. Miklos Rozsa, was acclaimed as the best scoring of a dramatic picture; "Mother Wore Tights," by Alfred Newman, as the best scoring of a musical picture.

The Courier-Journal

"The Bishop's Wife" was selected as the best sound recording. It was recorded by Gordon Sawyer.

Louisville, Ky.

Other winners:

Best original song: "Zip-a-Dee-Doo-Dah" from "Song of the South," by Allie Wrubel and Ray Gilbert.

Mon. 3-22-48

Best black and white art direction: John Bryan for "Great Expectations."

Best color-art direction: Alfred Junge for "Black Narcissus."

Set direction (black and white): Wilfred Shingleton for "Great Expectations."

Set direction (color): Alfred Junge, "Black Narcissus."

Best cinematography (black and white): Guy Green, "Great Expectations."

Best cinematography (color): Jack Cardiff, "Black Narcissus."

Best film editing: Francis Lyon and Robert Parrish, "Body and Soul."

Mon. 3-22-48

No selection was made for the Irving Thalberg Memorial Award for consistent production, which has been presented six times since 1937. Special awards went to the Italian film "Shoe Shine;" Ken Murray's bird drama, "Bill and Coo;" and James Baskett, "Uncle Remus" of "Song of the South." Baskett was the second Negro to win an Oscar, Hattie McDaniel taking the first with her supporting role in "Gone With the Wind."

Special plaques were presented to industry pioneers George K. Spoor, Thomas Armat, Albert E. Smith, and Col. William N. Selig.

49a 1948 Motion Pictures Association

'Did Not Slur Negro'--Johnston

Courier

Pittsburgh Pa

Sat. 1-31-48

Motion Picture Head Denies That He Ever Disparaged Negroes

49a

The Editor
Pittsburgh Courier
Pittsburgh 30, Pa.

Dear Sir:

The story about me in your issue of Jan. 17 under the heading, CONFIRM OR DENY, is as malicious a fabrication as I have ever seen. I was shocked to find it in a newspaper of the standing of The Pittsburgh Courier. I am inclined to believe it could not possibly have come to your personal attention prior to publication. Sat. 1-31-48

It is unqualifiedly false.

It is incredible that anyone could attribute remarks of this tenor to me. They are utterly and completely alien to everything I have ever said, thought or believed. As I re-read the story, I have a feeling that it cannot possibly have really been in print, but instead is something I dreamed in a nightmare.

The damage which has been done me is virtually irreparable, but I now ask you to let me know the source of this vicious report.

I regret that I could not make contact with Mr. Herman Hill, your correspondent. Three times I placed calls to him. He was not in on any of those occasions, but a message was left each time asking him to telephone me or to come to see me. To my certain knowledge, he did neither.

Sincerely yours,

ERIC JOHNSTON,
Motion Pictures Association
1600 I Street,
Washington, D. C.

49a(1) 1948

James Baskett

CRITICS AGREE ON 'AGREEMENT'

Colman and Young Win Oscars For Best Film Portrayals in '47

The Constitution Atlanta, Ga.

Mon 3-22-48

HOLLYWOOD, March 21—(AP)—Critical Hollywood agrees that "Gentleman's Agreement," released with some misgivings because of its controversial subject matter, is the best picture of 1947.

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All of these are first-time Oscar recipients. Atlanta, Ga.

Anti-Semitism is the theme of "Gentleman's Agreement." Hollywood seldom essays social problems, and the industry's doubting Thomases not long ago were whispering that Twentieth Century-Fox would be sorry it tackled the topic. Some, even within the studio, were fearful the film would earn neither glory nor gold. They were wrong on both counts.

Colman's reward was long awaited. A star for 25 years, he remained Oscarless despite tremendous popularity. And he never portrayed an actor on the screen before. "The closest I ever came," he said, "was a circus clown."

Until a few days before the awards, Gregory Peck was the accepted favorite for best actor honors, by virtue of his performance in "Gentleman's Agreement." But the tide turned, as the last-minute forecasters predicted. Mon

Like Colman, Miss Young is a movie veteran, although only 35. Her Oscar—also her first—was a real surprise—to her as much as to anyone. Pre-academy polls, almost without exception, gave the nod to Rosalind Russell, for her portrayal of Lavinia in RKO's "Mourning Becomes Electra." Miss Russell herself seems to be the only person who thought she wouldn't win. 3-22-48

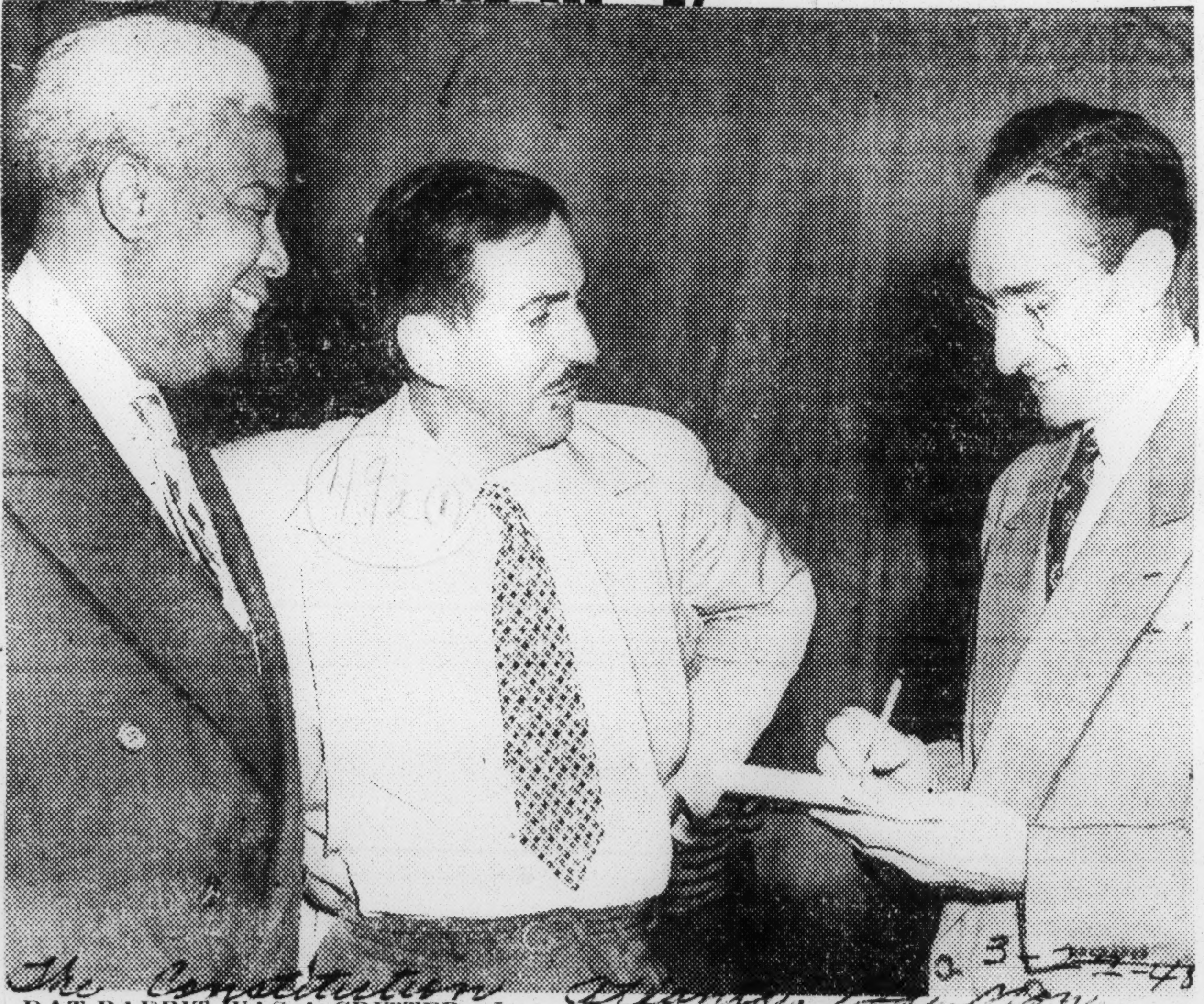
Loretta said she was equally sure she hadn't a chance. "It's absolutely impossible," she told her husband, Tom Lewis. "Being nominated was an honor I never expected—I'll never win it."

"Miracle on 34th Street," like "Gentleman's Agreement" a Fox film, also won three honors. Besides Gwenn's best supporting-role award, the picture was voted the best original motion picture story (by Valentine Davies) and best written screenplay (by George Seaton). "A Double Life" won with the best musical score of a dramatic picture (by Dr. Miklos Rozsa), as well as with Colman.

The best original song of the year was "Zip-Adee-Doo-Dah," by Allie Wrubel and Ray Gilbert, in the Disney feature, "Song of the South." The Constitution

Two British pictures, "Great Expectations" and "Black Narcissus," won three awards apiece. "Great Expectations" was honored for best art direction, best set decoration and best cinematography, among black-and-white films. The same awards went to "Black Narcissus" in the color film category. Both pictures are J. Arthur Rank productions. Atlanta, Ga.

Special awards were bestowed upon four pioneers of the film industry, George K. Spoor, Thomas Armat, Albert E. Smith and Col. William N. Selig, in the first honors of this kind. Other special awards went to Ken Murray's "Bill and Coo," in which the actors are trained lovebirds, and to "Shoe Shine," the Italian picture produced by Lopert Films. James Baskett likewise received a special award for his performance as Uncle Remus in "Song of the South." Mon 3-22-48



3-[illegible]-48

The Constitution Atlanta, Ga. Mon 3-22-48

DAT RABBIT WAS A CRITTER—James Baskett, noted Negro actor who won a special award at Saturday's Oscar ceremonies in Hollywood for his performance as Uncle Remus in "Song of the South," steps out of character to tell Walt Disney, center, producer of the outstanding movie, and Paul Jones, Amusements Editor of The Constitution, about Br'er Bear, Br'er Fox and the Rabbit shortly after the film version of Joel Chandler Harris' famous stories was completed in Hollywood in October. 1946.

Baskett Wins Oscar For Portrayal Of "Uncle Remus"

Daily World Atlanta, Ga.

HOLLYWOOD — (SNS) — James Baskett, famed actor, was given a special award Saturday night at the Oscar ceremonies, for his portrayal of Uncle Remus in "Song of the South." Tues 3-23-48

Baskett's Oscar was presented to him at the annual film festivities by Ingrim Bergman, two-time Oscar winner.

OSCAR AWARD WINNER:

Jimmy Baskett Casts Lot With Tele Commercial

The Afro American Sat 4-10-48 Baltimore

By LAWRENCE F. LaMAR

LOS ANGELES — (NPB) — Jimmy Baskett was resting at his home, following the excitement attending his winning of a much coveted "Oscar," given each year by the Academy of Motion Picture Arts and Sciences, when this writer called upon him.

Baskett, who has enjoyed a long and varied career on the stage before coming here to invade the field of motion pictures, the radio and television screens, already had begun pulling himself together and mapping plans for the future.

A container lay on a table filled with telegrams from admirers all over the nation. While Baskett rested, his charming wife, Marguerette, busied herself making her husband and guests comfortable.

During our conversation on the subject of "Oscar" winning and opportunities of our performers in the field of motion pictures, we naturally drifted into te conversation of subject matter, roles and characters offered for portrayal on the screen and other entertainment media.

While agreeing that it is quite possible that we ought to be integrated into a wider field of the American life, he was not altogether in accord with critics of the so-called "Uncle Tom" roles he is obliged to portray.

The role of Uncle Remus, in "Song of the South," which brought Baskett the award, was, to an unwarranted extent, savagely attacked by some critics as being detrimental to the progressive social well being of members of the group. Sat 4-10-48

Baskett is the second to win one of the coveted "Oscar" awards. Hattie McDaniel won an Oscar for "best supporting role by an actress," in "Gone with the Wind," several years ago.

Baskett is slated to bring a kindred character to that portrayed in "Song of the South," to a television audience when a foods production concern completes its program to star him three times a week. He will also make new recordings for additional albums for Capitol Records.

Baskett plays two parts in "Song of the South"

The Tribune Sat 4-24-48 Philadelphia

Jimmy Baskett, who won a special Academy Award for his part as "Uncle Remus" in Walt Disney's "Song of the South," plays a double role in the film, which will open Sunday at the Westside's Arlin theatre. He is also the voice of "Brer Fox," in addition to holding down the principal visual role in the picture, and thereby hangs a tale.

Baskett, who has been playing bits in Hollywood films and bigger parts in all-Negro pictures, for years, added to radio stints, decided to try out for one of the voice parts in the Disney production.

He was tried, and liked so well

that Disney, who heard only the records, sent for him. At the time testing hundreds of actors for the part of "Uncle Remus," the producer tested Baskett too, and the Negro actor was it.

"He's my man," said Disney. Baskett's part in the picture is tops over those of Ruth Warrick, Lucille Watson, Bobby Driscoll, and Hattie McDaniel.

Baskett, 41-years-old, was born in Indianapolis, and studied pharmacology until he ran out of money, he says. He got his theatrical start with tent shows and graduated from them to chautauquas, to minstrel shows, to vaudeville and stock. His best known radio characterization is that of "Gabby Gibson" on the "Amos 'n' Andy" program.

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ACTOR'S LIBERAL STAND:

Boyer to Bypass Segregated Theatres

Afro American

49a(1)

Baltimore, Md

BALTIMORE

Ending a week's appearance here in the lead role of Jean-Paul Sartre's play, "The Red Gloves," Charles Boyer, popular movie star, declared, Saturday afternoon, that never again will he make a personal appearance in Baltimore until discriminatory seating policies of the city's theatres are eliminated.

Further, he said that the promise holds good for Washington, D.C., "or anywhere theatre audiences are segregated either on a basis of race or religion."

Sat 11-27-48

Present when Mr. Boyer made the statement in his dressing room backstage in the Ford's Theatre, whose management has clung tenaciously to its discriminatory policy despite three years of picketing by local organizations, were the following persons:

Milton P. Brown, executive secretary of the Baltimore NAACP; Mrs. Juanita Jackson Mitchell, director, Citizens' Committee for Justice; Robert Kaufman, president, Baltimore Interracial Fellowship Youth; Mrs. Emma Lineweaver, Mrs. Adah K. Jenkins, and Richard Carey, all of the Interracial Fellowship.

Abhors Discrimination

Mr. Boyer, who said he was very disturbed over having to play in the segregated house, told the group: "My whole tradition is one that has been opposed to all types of suppression and discrimination."

He promised, upon reaching New York City, where the play will be shown on Broadway, to call in representatives of the press and make a statement regarding his position on such matters.

He said he gladly would have issued such a statement to the Baltimore papers, but the dailies seemed unavailable.

"But I have friends in New York," he added, mentioning a nationally known New York City publication with a huge circulation.

Sat 11-27-48

The actor reiterated an earlier statement contained in a letter to Kaufman that he learned of the Baltimore situation only after "unavoidable contracts already had been executed and inextricable commitments made by others involved and by me."

Contacted Miss Bergman

He said he understood from Kaufman's letter that Ingrid Bergman had refused to play to a segregated audience in Washington.

"I was so concerned that I called Ingrid long distance and asked how she avoided appearing. But I learned she did go through with the contract after calling in newspapermen and telling them she was opposed to the theatre's seating policy."

The week's run of Mr. Boyer's play was picketed by the NAACP, with representatives of the Interracial Council and Morgan College students assisting.

Mr. Brown also sent a cablegram to the author in Paris, France, explaining the local situation and asking Sartre's feeling in the matter.

Sat 11 27-48

The play, ironically enough, is about a fight against the evils of dictatorship.

After the interview, Mr. Brown stated that in the future the NAACP would inform actors and actresses of the local situation before contracts are signed.

The seating arrangement at Ford's permits colored patrons to purchase only balcony seats. Last July the NAACP informed Actors' Equity Association of the situation and that the organization would picket all shows at the theatre.

Boycott By Boyer May Be Reversed, Bull Connor Says

The Advertiser

Tues 11-23-48

49a(1)

BIRMINGHAM, ALA., Nov. 22. — (AP) — A reported promise by Movie Actor Charles Boyer to boycott Baltimore theaters if audiences remain segregated today got a rise out of a Birmingham city official.

Montgomery Ala

Police Commissioner Eugene (Bull) Connor, in a letter to Baltimore Mayor d'Alesandro, Jr., said in part:

"This country has been very generous with Mr. Boyer, and also to his country (France), but apparently he does not appreciate our generosity and at-

Charles Boyer

tempts to dictate changes that he wants to make.

"If he insist on boycotting Baltimore and other Southern cities where we had segregation laws before we ever heard of Mr. Boyer, it might be that some, if not all of the Southern cities, might consider boycotting Mr. Boyer's pictures."

The commissioner listened to a radio broadcast last night by Drew Pearson, who reported Boyer would not return to Baltimore until segregation was abolished in theaters.

Charles Boyer Lashes Ford's Seating Policy

Afro American

49a(1)

Baltimore, Md

Sat-11-27-48

BALTIMORE

Charles Boyer, the movie idol, currently starring in "Red Gloves" at Ford's Theatre, declared publicly this week that he would not have appeared at the theatre had he known in time of its discriminatory seating policy.

The theatre has been picketed by the NAACP for two years in protest against its policy of segregating colored patrons by limiting them to balcony seats.

The situation was first called to Mr. Boyer's attention by a letter from Bob Kaufman, president of the Baltimore Interracial Fellowship Youth, who asked the actor to refuse to perform.

Bias Unknown to Boyer

Maintaining that he was unaware of the situation when the contracts were signed, Mr. Boyer replied:

Contractural Obligation

"That I am in full and complete sympathy with your cause is generally known. Recognition and fulfillment of real democracy—indifferent to race, color or creed—has been my heritage. I shall ever be enlisted in the ranks of this cause.

"Your request engaged my immediate attention with the intent of evading this engagement, if possible. I regret that you advised me so late.

"Unavoidable contracts have already been executed and inextricable commitments made by others involved and by me. My position now is that I am compelled to complete this date.

"Believe me, and I assure you, had you advised me in time, I would gladly and willingly accede to your request and only the legal prohibitions now prevent me from doing so."

To Discuss Matter Further

Taking up the matter since the show began here, the NAACP, through its executive secretary, Milton P. Brown, has made a Saturday afternoon appointment with Mr. Boyer to discuss the situation more fully.

Sat 11-27-48

The actor, strongly upset by the situation, has been under the care of a physician this week.

Going even farther, the NAACP on Thursday sent a cable to Jean Paul Sartre, author of the play, in Paris, France, explaining the situation and asking what is his feeling in the matter. The play deals with freedom from dictatorship.

Entire Cast "Unhappy"

Miss Jean Dalrymple, producer of the play, told NAACP officials that neither she nor Jed Harris, the director, was informed about the picket line at the theatre prior to the booking of the play.

She said that the entire cast was greatly concerned and very unhappy about the situation.

The NAACP had informed the Actors' Equity Association and Theatre Guild in July that they were continuing the picket line at Ford's.

It requested action such as that taken at the National Theatre in Washington, which refused to change its segregation policy and is therefore not able to book plays because of a ban placed upon it by the actors' associations.

Equity Group Studies Case

Alfred Elting of the Equity Association informed the NAACP that the problem has been referred to the Council Committee on Jim Crow, the committee which studied the Washington situation.

In spite of this notification, Miss Dalrymple and the cast of "Red Gloves" were not informed about the situation at Ford's.

In order to avoid other unpleasant situations of this nature, Miss Dalrymple suggested that the League of New York Theatres be notified of the picket line with a request that the information be passed on to the United Booking Office.

Sat 11-27-48

In this way, all producers will be able to act in accordance with their convictions in reference to the Ford Theatre policy, she pointed out.

A large and effective picket line paraded at the theatre this week, with the Kappa Alpha Psi chapter of Morgan State College, headed by Melvin Cade, providing at least five pickets nightly.

49a(1) 1948

General

Actors in Protest Against Producers

The Afro-American

Baltimore, Md.

By LAWRENCE F. LaMAR

..HOLLYWOOD—There is a claim afloat, that Hollywood film moguls and their lesser aides, writers, directors, editors ,film adapters, editors and the like, are artfully guilty of conspiring to eliminate the colored player from picture activities.

Sat. 7-31-48

The claim is supported by a maize of evidence in the form of curtailed employment in the screen acting field by members of the group in the motion picture producing industry.

49a(1)

Members of the Screen Actors Guild and Screen Extras Guild have been joined by colored members of AGVA and AFRA in making a protest against discrimination in employment and the ordinary pursuit of their arts.

This charge, on the part of colored actors, is not confined alone to the motion picture industry, but covers theatre, radio, vaudeville and television.

DOOLEY WILSON TO PLAY ON SCREEN

[illegible]

49a(1)

Dooley Wilson, Negro ballad singer, who was the notable Sam of "Casablanca" will be reunited with Humphrey Bogart for the first time since that picture in Columbia's "Knock On Any Door." Allan Roberts and Lester Lee are writing a song for Dooley to sing, accompanying himself at the Piano, in the 'Three Eighty Bar, one of the film's key sets. Tentative title of the song is "Skid Row." The number which Wilson revived with great success in "Casablanca" was "As Time Goes By."

Fri. 9-10-48

Oakland, Calif.

NAACP Asks Actors' Equity

The Star

The National Association for the Advancement of Colored People has asked Actors' Equity Association in New York to include Virginia in its ban against members playing before segregated audiences, it was reported yesterday.

The NAACP action followed reports that owners of the Virginia hTeater on Mount Vernon blvd. in Alexandria are considering converting the movie house into a legitimate playhouse.

Directors of the Alexandria Amusement Corp., which owns and operates the Virginia Theater and six other movie houses, will meet Saturday to consider conversion plans, Elliott Hoffman, president of the firm, said last night.

Hoffman said Virginia State laws prohibit nonsegregation and therefore the owners will have no choice if they do decide to adapt the theater as a legitimate playhouse.

Hoffman noted that Equity members now appear in productions in other Virginia communities where the State segregation law applies. Moreover, he said, "Negroes in Alexandria have their own very fine playhouse, the Carver, where theatricals are presented Saturday nights, so they should have no objections."

[illegible]

Ellis Arnall Gets Chance to Prove Liberalism

[illegible]

49a

HOLLYWOOD: Ellis G. Arnall, former Governor of Georgia, was formally elected this week as president of the Society of Independent Motion Picture Producers. He succeeds Donald M. Nelson, former War Production Board Chief. Arnall is classified as a "Southerner's Liberal."

Fri. 12-17-48

San Francisco

California

Ex-Gov. Arnall will be in a position to determine the character of Negro roles in films produced by independent companies.

ASKS EQUITY EXTEND BAN

[illegible]

NAACP Urges Actors to Include Virginia in Fight on Bias

49a

The National Association for the Advancement of Colored People yesterday urged Actors' Equity to extend the prohibition of its members from playing before segregated audiences to include Virginia and other parts of the capital area.

The NAACP's action comes on the heels of a recent report that New York and Washington interests were seeking to convert a movie house to legitimate shows in Alexandria, Va., well within the metropolitan area of the capital. In effect, this would circumvent the Actors' Equity ban on Negro discrimination in capital playhouses

49a(1) 1948

ON THE SCREEN

Herald Tribune

By OTIS L. GUERNSEY JR.

"ISN'T IT ROMANTIC?" a screen play by Theodore Strauss, Josef Mischel and Richard L. Breen, based on a story by Jeannette Covert Nolan, directed by Norman S. McLead, produced by Daniel Dare and presented by Paramount Pictures at the Paramount Theater with the following cast:

Thur 10-7-48

Candy	Veronica Lake
Susie	Mona Freeman
Rose	Mary Hatcher
Horace Frazier	Billy De Wolfe
Major Euclid Cameron	Roland Culver
Richard Brannon	Patric Knowles
Benjamin Logan	Richard Webb
Clarissa Thayer	Kathryn Givney
Hannibal	Larry Olsen
Abikail	Pearl Bailey

49a(1)

New York N.Y.

SINCE the Paramount's new tenant is very nearly a perfect entertainment vacuum, it is a most difficult film to describe and classify. Set in a small Indiana town and featuring Roland Culver as a Civil War veteran with three handsome daughters, "Isn't It Romantic?" is one part mortgage drama, one part folksy comedy and three parts insipid dialogue. In it there occurs a romance between Veronica Lake as the eldest of the daughters and Patric Knowles as a slicker peddling fake oil stock, a Fourth of July picnic and sundry other small town doings. Almost all of them are as phony and transparent as Culver's Southern accent.

Since there is nothing of consequence going on in "Isn't It Romantic?" the picture is easily able to take time out for singing numbers. Holding the spotlight in two of these is Pearl Bailey as the family's maid of all work, whose songs against the male sex are oases in this cinematic desert. Miss Bailey's lazy, dead-pan delivery creates as much delight on the screen as it has in personal appearances from coast to coast. In contrast with Miss Lake's inanimate presence, Knowles's watery portrayal of a villain and Culver's cartoon of a Confederate major, Miss Bailey's musical patter about the worthlessness of males fairly radiates the poise, timing and color of a true professional job.

Billy De Wolfe plays a disappointed lover and gets his comic footage in a burlesque of serials of the old silent days. Though this skit is not the best in De Wolfe's repertory, it comes as a relief from the plot. The latter, involving about a dozen actors, is under the direction of Norman S. McLeod and considers an oil swindle and two love affairs. It isn't romantic, and, except for Miss Bailey, it isn't much of anything else either.

On Stage at Paramount

Erskine Hawkins's music is hot, provocative and sassy, and enthusiasts of the more torrid interpretations of the popular idiom will be right at home at the Paramount. Savannah Churchill handles the vocal department with a stature and delivery reminiscent of Sophie Tucker; her voice, however, has neither the color nor authority of Miss Tucker's volcanic style.

49a(1)

The Delta Rhythm Boys deal adequately with four-part harmony in the fast-paced numbers; in the slower ballads, the weak voice of their solo singer is all too apparent. Howell and Bowser waste good timing and a new approach on familiar humor, while Bunny Briggs gives the soft-shoe routine a briskly rubbed, high polish.

J. S. B. jr.

Thur 10-7-48

Louise Beavers Wed in Yuma, Ariz.

Pa. Courier

49a(2)

LOS ANGELES, Calif.—Coming as a surprise to their friends was the marriage on Jan. 25 in Yuma, Ariz., of Louise Beavers, Hollywood stage and screen actress, to Leroy Moore, former resident of Dallas, Tex.

The marriage is Miss Beavers' second and Mr. Moore's first.

Pittsburgh Pa

Muse, Screen Actor, Now a Grandfather

The

49a(1)

By HARRY LEVETTE

HOLLYWOOD, Calif. (ANP) — Biggest discussion of the week is the let down Hedda Hopper, radio and newspaper columnist, handed her fans when she took a terrific blast at interracial dances.

Baltimore Md.

Clarence Muse, who recenty completed his 50th film role in Universal's "An Act of Murder," has just become a grandfather. His son, Dion, is the father of baby boy, John Clarence Muse. Muse has been commuting between his night club appearances at the Angel Room in Santa Barbara to his Muse-a-While dude ranch near Perris.

Sat 10-2-48

Essie Mae Seaborn, the faithful "girl Friday," is back on the job after a vacation in the High Sierras with her parents. Reporting on the latest fashions she said that Ida Lupino, star of 20th Century-Fox's "Road House," has originated a new fashion idea—detachable cuffs for gloves.

Afro-Am

Ethel Waters presents her "Cavalcade of Hits" musical review at the Philharmonic auditorium for four nights, beginning Sept. 29,

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General

featuring Fletcher Henderson, band leader, and former arranger and pianist with Benny Goodman.

A Dallas white woman, Mrs. Ollie Jones, heads the latest motion picture company formed to produce all-colored cast movies. The firm, Norwanda pictures, has as its vice president, Byron G. Anderson, who is also associate producer.

Afro-American

This company faces a fight which has seen the fall of four other like companies that have tried to enter the more than the 450 Colored patronized movie houses.

THE SCREEN IN REVIEW

The Times

'Isn't It Romantic?' With Billy De Wolfe and Veronica Lake, Arrives at Paramount

Thur 10-7-48

New York N.Y.

ISN'T IT ROMANTIC? Screen play by Theodore Strauss, Josef Mischel and Richard L. Breen, from a story by Jeannette Covert Nolan; directed by Norman Z. McLeod; produced by Daniel Dare for Paramount Pictures. At the Paramount.

Candy	Veronica Lake
Susie	Mona Freeman
Rose	Mary Hatcher
Horace Frazier	Billy De Wolfe
Maj. Euclid Cameron	Roland Culver
Richard Brannon	Patric Knowles
Benjamin Logan	Richard Webb
Addie	Pearl Bailey
Clarissa Thayer	Kathryn Givney
Hannibal	Larry Olsen
Judge Thomas Logan	Charles Evans
Burley Gent	Jeff York

49a(1)

By BOSLEY CROWTHER

A formless and rambling musical, which looks as though it were made with at least a half dozen previous musical successes in mind, is Paramount's "Isn't It Romantic?" which came to the Paramount Theatre yesterday. The funny thing is it bears no likeness to a musical success itself.

Sometimes it looks as though the authors of this frivolous charade were thinking of "Meet Me in St. Louis" when they labored to bring it forth. That's when its brood of sweet young ladies in Gibson Girl costumes is buzzing around the family kitchen or chaffing one another about boys. Then it looks as though somebody remembered "Four Daughters" of some years back and decided to toss a little of that one's plot into the stew. Again it looks as though Director Norman McLeod recalled (and tried to imitate) a couple of routines from a Crosby-Hope "Road" show. Here and there it gives inklings of a rah-rah college musical, and it finally dissolves in the reflection of a "Strawberry Blonde" memory.

Thur 10-7-48

Being so random and uneven in telling its artificial tale of the depredations of a swindler upon a household of innocent girls, this mélange of music and malarky almost entirely depends for its meager fascinations upon a couple of sequences and scenes. A shamelessly knockabout number in which Billy De Wolfe, Veronica Lake and Mona Freeman give a demonstration of nickelodeon cliches, is broad-beamed but generally amusing, and a song called "Miss Julie July" is pleasantly melodic and rather nicely sung. A saucy solo by Pearl Bailey, "I Shoulda Quit When I Was Ahead," is also mildly fetching, though completely out of place.

Veronica Lake in "Isn't It Romantic?"

Thur 10-7-48

In these circumstances, the actors are at the mercy of their material. Miss Lake and Miss Freeman suffer and an Englishman named Roland Culver acts a dunce as their Southern-bred father. Richard Webb and Mary Hatcher are likewise foolish as romantic kids and Patric Knowles is utterly plowed under as the dandified villain in the piece. But Mr. De Wolfe is nothing daunted. He rips up the place with great delight. The material is at his mercy. Likewise the scenery. And he chews it to bits.

49a(3)

Two things, we'd say, are significant in a just appraisal of this film. It was NOT made in Technicolor, the usual protective of such shows. And the biggest laugh in the picture comes when a little boy throws a firecracker in a bass horn at a picnic. Judge for yourself.

On the stage at the Paramount are Erskine Hawkins and his Orchestra, with Savannah Churchill, the Delta Rhythm Boys, Howell and Bowser and Bunny Briggs.

Dooley 'As Time Goes By' Wilson In New Movie With Humphrey Bogart

49a(1)

Sat 9-25-48

Dooley Wilson, Negro ballad singer who was the notable Sam of "Casablanca," will be reunited with Humphrey Bogart for the first time since that picture in Columbia's "Knock On Any Door." Allan Roberts and Lester Lee are writing a song for Dooley to sing, accompanying himself at the piano, in the Three Eighty Bar, one of the film's key sets. Tentative title of the song is "Skid Row." The number which Wilson revived with great success in "Casablanca" was "As Time Goes By

Sat 9-25-48

49a(1) 1948

Jessie Grayson

NEGRO MOVIE STAR HAS IMPORTANT ROLE IN CURRENT ATTRACTION

wed 1/27 (Northwest Enter-prize

49a(1)

3

"Cass Timberlane," now in its fourth and probably last week at the Broadway Theatre, a dramatic film adapted from a Sinclair Lewis novel, features Spencer Tracy, Lana Turner, Zachary Scott and Jessie Grayson.

The title "Mrs. Higby," Jessie Grayson — the intelligent, resourceful housekeeper of Judge Timberlane—Spencer Tracy, is a first in motion picture history for roles played by Negro actresses.

Wed 1-28-48

Portlanders flocked to see the picture. They are especially proud of the contribution of Mrs. Grayson (a former Portlander) makes in "Cass Timberlane"—likewise in other pictures where she has played major roles. The unusually large attendance of our group during the current showing bespeaks pride in our achievements and appreciation and respect for those who warrant it. Mrs. Grayson said to us when here recently, "I've never accepted parts in any picture that would bring criticism and reflect discredit to my race."

Seattle, Wash.

49a(1) 1948 Theresa Harris

49a(1)

Los Angeles Tribune
Los Angeles, Calif.
Sat. 7-24-48

ATTRACTIVE—Theresa Harris acquits herself with her usual quiet competence in Independent Artists' "The Velvet Touch," starring Rosalind Russell, previewed last week. (see "Notes for Show Folks" for further comment.)

49a(1) 1948

Lena Horne

Bop Goes the Horne

Wed 10-27-48

Lena Horne twisted my arm the other evening and took me to hear Dizzy Gillespie, the reason for the spontaneous combustion that has been sparking nightly in the Royal Roost, a cellar saloon on Broadway between Forty-seventh and Forty-eighth Streets. Mr. Gillespie is one of the world's ranking exponents of that new musical phenomenon so unfortunately called Bee-Hop. But never mind the name. To paraphrase Anita Loos, if you haven't heard it don't knock it. As far as I'm concerned now, if you haven't heard it you haven't been.

New York N.Y.

Miss Horne has long been an ardent champion of Bop and a frequent visitor at the Roost during Dizzy's stay there. I found her at the Copoblanca after the dinner show, putting on a cute cloche designed by Irene. It was off-white with a sunburst or cockade of shocking pink on the side.

"That's a very becoming hat." The remark has never been made with any more sincerity. "It seems to cup your face just right."

"Thank you," she replied graciously, adding with considerable logic as we started out for the taxi, "I think that's what hats are for, don't you?"

At the Roost we swept down the stairs, past the booth where admission tickets are sold for 90 cents each and into the low-ceilinged, dimly-lighted main room where Lena was warmly greeted by Ralph Watkins, the proprietor. As I went to check my coat the hat-check girl informed me that the charge was 25 cents. This rankled a bit and prompted me to say that I'd take it to the table instead. By this time I could feel Ralph waving over my shoulder and the girl waived the advance fee.

Gillespie's orchestra was just about ready to go on as we sat down. Lena hadn't got adjusted before she turned to the waiter to ask with alarm, "where's my little boy?" To me, she explained, "He's Channo, the little Cuban who plays the Congo drums." The waiter looked about him. "I don't know." Then, observing Lena's doleful expression, he remarked, "He's the backbone of the band all right. I go for him myself." With this he departed to get us some Martell and soda.

At this point Dizzy put in an appearance on the bandstand. The high priest of Bop is a slender and agile man, with a professorial look, horn-rimmed glasses, a moustacahe and goatee. He raised his arms, whipped them to his sides and the orchestra of saxophones, trombones and trumpets was rolling. Lena started to roll at the same time. Seconds later she leaned across the table. "See," she said, as her head bobbed rhythmically, "Anybody who says it hasn't got a beat is crazy." And she began to count it in a low voice, "One—two—three—four." . . . After several bars she was satisfied and learned back again to devote her full attention to the orchestra.

Suddenly, her eyes darted to the right, picking out somebody way over in back of the band. "There he is," she exclaimed with delight. "There's Channo. But he'll have to warm up that rawhide before he can play." She turned back to applaud a saxophone solo. The sax player didn't mind that.

Johnny Hartman took the stand to sing "Lillette." Midway through the number, Lena said studiedly, "He's cool, isn't he?"

"Cool?"

"Yes, Cool. How should I explain it? When a vocalist sings with Dizzy, he has to contend with sudden, violent onslaughts of music that would throw most singers. Not Johnny. He goes right on and is still good. What I mean is, he's cool."

Wed 10-27-48

But that rawhide, the brass of the band and Dizzy were warning up fast. Leading the band, Dizzy looked not unlike an absent-minded professor trying to jump into a rapidly revolving door. The musicians began to sway. Lena interrupted her trance, to observe, "They're well rehearsed, you notice that? They play very clean."

Dinah Washington, a stocky girl with bland eyes, came on to sing "You Came to Me in the Rain." Then "Resolution Blues." In the latter, she came to the lyric, "I can't figure out what makes your big fat head so hard." "Sounds like Jack Entratter, doesn't it," commented Lena.

In fits and starts and between numbers, I managed to ask Lena what was the difference between the Bop that I was hearing and the swing jam sessions I had attended. As much as I could gather from a raft of explanatory phrases, the difference is that in Bop, the band plays together in the first and last chorus and that even in between, when the musicians play freely, they adhere to the same chord structure. From my own observation, they create an impression of spontaneity, they fool around, they have fun, but they take their music very seriously. They send themselves, but never out of reach. In their wildest moments, every man knows exactly what he is doing, what note he is playing. Such disciplined enthusiasm in a band seems far more effective in the long run than the individual inspiration of a jam session which may or may not catch fire.

Dinah came over to the table. So did Babs Gonzales. The latter, as Lena explained, was the first person to write Bop lyrics. (Bee-Bop is not really new. It's the outgrowth of a merger of Afro-Cuban music and jazz.) The orchestra started up again. "That's Babs's piece," said Lena. "It's called 'Oop-pop-a-da.'" Babs spelled it for me. After I had taken it down, he promised to send me a Bop dictionary. Tad Dameron, who leads the small Bop group which alternates with Dizzy's band, came to the table.

"Look at Dizzy!" said Lena. "He's doing the applejack now." And he was, too. So was the orchestra for that matter. No sooner had they finished "Oop-pop-a-da," than they went into a song called, I think, "I Can't Discard It." Dizzy put his trumpet aside and went to work on a vocal, a duet with one of the sax players stepping forward with him. The lyrics are unintelligible—pure music set to the sounds that would come out if somebody held a gun to your head and told you to sing even though you didnt know the words.

Wed 10-27-48

The band scooped up a number called "One Bass Hit" and Dizzy started horsing around. Like a seance in reverse, the symphonic noise seemed slowly to lift the ceiling right off the low saloon.

"He's coming down," said Babs.

"He's got it. He's gone now," said Lena. And he was. The effect is like a big, lumbering airplane taking off and soaring right out of sight.

"He's jackin', whispered Babs. "This one is called 'Manteca'."

"It's six to twelve," I told Lena. With a heavy sigh, she pulled herself together and we raced back to the Copa so that she could make the midnight show.

Lena

Hollywood:

Lena Horne, Jim Crow and Clifton Webb

Daily Worker New York

By David Platt

LOOKING through the May issue of **Motion Picture** magazine my eye struck the following:

Fri. 4-16-48

"No matter how much money I make, I cannot buy the things taken for granted as part of any American's way of life. Any restaurant anywhere, will serve him a glass of water. He and his children can use any public lavatory in any state of the union. In case of an emergency, any hospital will admit him . . . he can ride as he pleases in any form of public transportation. He stands an even chance, along with others of his background, training and experience, when he applies for a job. If he has any money, he can spend it wherever he pleases. He can get a room in any hotel in any city in the country. He can buy a meal in any restaurant. He can live in any section of the city he chooses which is within his financial means.

"I can't!"

4-16-48

Thus writes . . . **Lena Horne** in her forthcoming biography, **In Person** (Boni & Gaer).

THE ABOVE EXTRACT from her book is part of an interview with Miss Horne, titled **Strings to a Star**, written for **Motion Picture** magazine by Dan Jenkins.

LENA HORNE

Miss Horne, who has been before the cameras for almost a decade, describes how it feels to be limited to musicals with virtually no speaking lines, and on top of that have her feature numbers shot and edited in such a way that their removal wouldn't effect the continuity of the story. This, she says, **"is done in order that my part can be cut when the picture is shown in certain parts of the South."** Hurt by it?

Daily Worker

"They can't hurt me any more. I've long since been used to being hurt. **I have had to fight Jimcrow every day of my life. And I'm not ashamed to fight it. I'm militant about it.** The pity of it is that the kind of discrimination I run up against is chiefly rooted in economics. It's nothing personal with Hollywood. They're just afraid that any picture in which I do anything but sing might lose money for them." So it's musicals for Lena Horne and comic Pullman porter, comic maid or quaint spiritual-singing plantation field hand roles for other Negro actors and actresses.

Reminded that Canada Lee had a significant part in **Body and Soul,** Miss Horne pointed out that John Garfield, a liberal-minded individual, had a hand in the production. **"Any other producer would have given that part to a white man. But Garfield was willing to recognize that Negroes are more a part of the American scene than most people like to admit."**

4-16-48

IN THE SAME ISSUE, Clifton Webb defines 'true sophistication.' If someone falls drunk at your feet and you gently bestow him on the nearest sofa and ignore him; if a servant spills soup on your shirtfront and you continue the conversation and if necessary wear the shirt with perfect aplomb for the rest of the evening; if you're adaptable, detached, articulate, suave and never bored, you're **a true** sophisticate, so help me.

Lena Horne Tops in Salary Bracket

Afro-American Baltimore Md.

NEW YORK (ANP)—Salaries of colored performers and artists, long on a lower level than stipends usually paid white performers, look even more anemic when Lena Horne's $7,500 per week demand is the yardstick. And then there is Marian Anderson, contralto, whose concert fee is reputed to be $3,000 per engagement.

Sat. 12-11-48

Roland Hayes, tenor, was tops for years although the noted tenor is said to have never received more than $1500 per engagement. Dorothy Maynor, soprano, is scaled under this, with the rest of the concert artists even lower.

49a(1) 1948

Lena Horne

So You Think N. Y. Is Great?

The Ohio State News
Columbus, Ohio
7-24-48

49a(1)

By BILL CHASE

NEW YORK CITY has the reputation of being the most democratic city in all these United States, and yet, as I have pointed out before, the prejudice for which this country is famous, lurks around our front door in spite of a civil rights law which supposedly protects our rights as a group. True, it is a subtle kind of discrimination which one runs into in this great city, and subtlety can produce a greater hurt than an obvious, deliberate act. It is better that you are told in front that your patronage isn't wanted than to be served and have your glass broken in your presence. Countless such acts occur here regularly but are little publicized either because the parties concerned are ignorant of the law and their rights, or are too damn proud to suffer the embarrassment of letting the public and their friends learn of such inequities.

LENA HORNE AND FRIEND
. . . lost her appetite

Sat. 7-24-48

To show you how embarrassing these incidents can be we'd like to relate the following which is typical of how your meal can be spoiled even though ice is usually a pretty good preserver even in hot weather. It was a very hot day, so Lena Horne, in between shows at the Capitol, decided to have dinner on the French side of the sidewalk cafe at Radio Center. Her companion was Lois Drayton, her dressing room assistant and the wife of Charley Drayton, one of the three lads who accompany the MGM song star.

They had just finished their honeydew melon when a man happened to belong to the white race, stopped by to chat. According to the correct thing to do in Emily Post's book. Lena invited him to sit. Then all hell broke loose. The headwaiter rushed over and began to rebuke the trio. "What's going on here?" he demanded of the man. "We don't allow that sort of thing here. You'll have to get out, and you, too," he said, meaning the two ladies. Unable to get a clear understanding of what the waiter meant by his inferrences, Miss Horne immediately called her manager on the phone. Meanwhile the headwaiter was told by his coworkers that the lady whom he had just insulted was Lena Horne, whereupon he immediately returned to apologize to the ladies and Lena's guest, who happened to be Roger Berford, the writer. Too late, however, because one's appetite just doesnt' hold up after an incident like that. The irony of it was it happened on Sunady, July 4th, INDEPENDENCE DAY, to you.

La Horne Busy on 'Words and Music'

The Courier
Pittsburgh Pa.
Sat.
4-10-48

49a(1)

HOLLYWOOD Calif. — Singing star Lena Horne began shooting Saturday for her role in MGM's musical production, "Words and Music," based on the lives of Richard Rodgers and Larry Hart, noted song writing team.

Miss Horne will do two numbers in the picture, "Where or When" and "The Lady Is a Tramp."

Following her work at the studio, Miss Horne is scheduled to open at the Cave Club in Vancouver, B. C., April 19 and beginning May 4, she has a three-week engagement at the Fairmont Hotel in San Francisco.

FORMER DANCING STAR MAKES HIT IN EASTER PARADE MOVIE

Black Dispatch Okla. City, Okla.
Sat.
6-26-48

49a(1)

HOLLYWOOD — (ANP) — Former child dancing star and comedienne Jeni LeGon achieved new distinction and many praises from movie critics here when they saw her in her latest picture, "Easter Parade," for MGM.

This film appearance was her first screen role in several years. The film stars Judy Garland and Fred Astaire and will have its premiere in New York shortly.

The Hollywood Reporter film critic said that she was "every bit as entertaining as the headliners." Another reviewer said that she "acquits herself with distinction."

In "Easter Parade" Jeni played a straight role for the first time in her career. Although she was lauded for her performance she still hopes to play dancing roles and light comedy in the films.

Her persent stay in the film capital came by accident. She was called here from New York last fall when her mother fell ill. Her friends persuaded her to stay here and renew her film work.

Her previous work included appearances in such pictures as "Hooray for Love,' "Ali Baba Goes to Town" and "Birth of the Blues." She also coached various stars in dance episodes—Lena Horne in "Panama Hatie" and Jeanette MacDonald and Nelson Eddy in "I Married an Angel."

Black Dispatch
Okla. City, Okla.

Beside her movie work she also conducted her own dance studios in Hollywood. She teaches ballet and modern dancing to the children of many movie personalities.

Sat. 6-26-48

Miss LeGon has also played several stage roled in New York and London. In London she appeared in "Follow the Sun" at the Adelphi theatre, and in New York she had a role in "Early to Bed."

Although during her childhood career she was managed by Earl Dancer, she now operates as her own manager. She is slated to appear in a coming production by another major studio this fall.

Lena Talks Out Against Jimcrow

49a(1)

Detroit [illegible]
Sat 7-24-48

Lena Horne, who has gained as much admiration through her outspokenness against jim crow as for her beauty, has a good many things to say on the subject of American bias in her forthcoming biography, "In Person."

[illegible]

An interview with Miss Horne, which is part of the book and published in the current issue of Motion Picture Magazine, states that the star "cannot buy the things taken for granted as part of any American's way of life. Any restaurant anywhere, will serve him a glass of water. He and his children can use any public lavatory in any state of the union. In case of emergency, any hospital will admit him. He stands an even chance, along with others of his background, training and experience, when he applies for a job. If he has any money, he can spend it wherever he pleases. He can get a room in any hotel in any city in the country. He can buy a meal in any restaurant. He can live in any section of the city he chooses which is within his financial means.

Sat 7-24-48

"I can't!"

The indignities and unequalities of jim crow have made their marks on all of America's Negroes, the star states. As for herself, she describes the feelings one has when one must be limited to playing only in musicals with few speaking lines, with the sections of the film in which she appears edited so that it can be dropped from the picture without noticeable change in the plot.

"They can't hurt me any more. I've long since been used to being hurt. I have had to fight jim crow every day of my life. And I'm not ashamed to fight it. I'm militant about it."

MGM Singing Star To Be Honored At NACGN's 40th Anniversary

4(a)(1)

New York Age - 7-24-48

Officers of the National Assn. of Colored Graduate Nurses called on Lena Horne at the Capitol Theatre in New York City with flowers. Miss Horne had been chosen to be honored at the coming celebration of the NACGN's 40th anniversary. She had been selected because of "her contribution to the advancement of Negro Womanhood."

New York Age

7-24-48

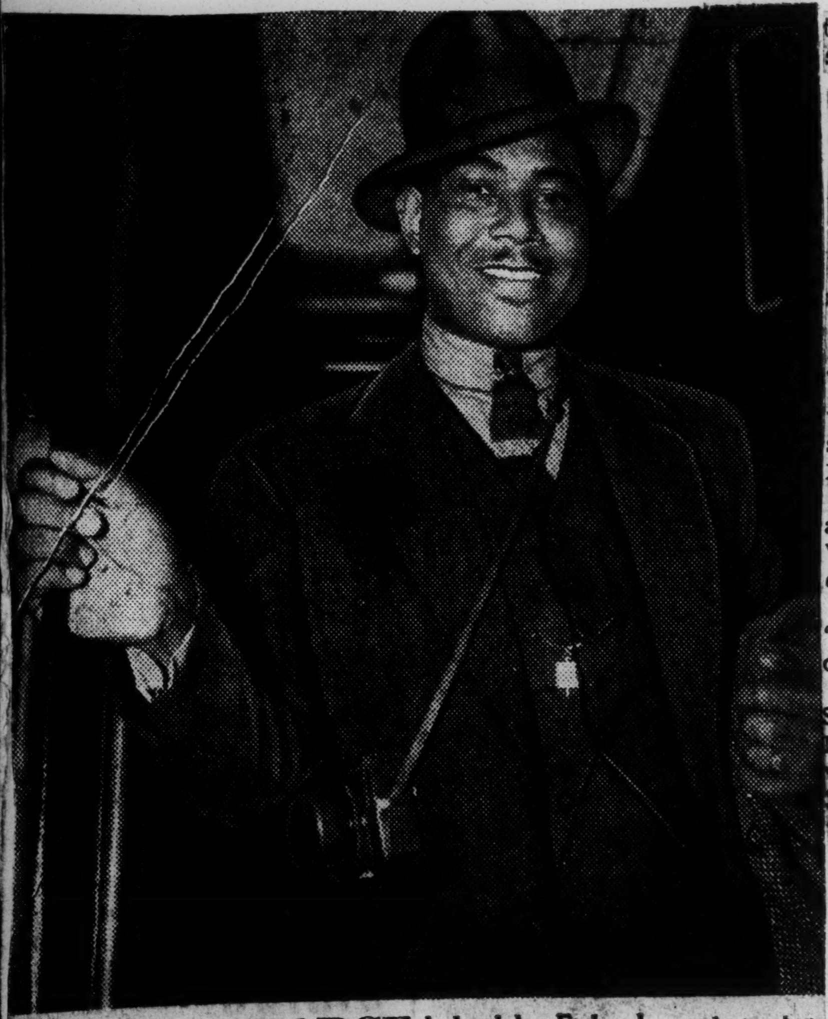
4(a)(1)

Lena Horne, deeply affected by the honor, recalled that her first child was born in a hospital in Pennsylvania where there were no Negro nurses, and where her own doctor was not permitted to attend her. She learned this only after she had entered the hospital. At the theatre Miss Horne said "the service NACGN is performing is incalcuable in view of the great need of trained nurses.

New York N.Y.

Forty years ago a handful of nurses who found practically every hospital training school, and nurses organization in the United States closed to them organized to integrate the Negro nurse in American life. Today the NACGN numbers many thousands and their work has been progressing so well that they are looking forward to disbanding at least within the next decade. L. to r: Marguerette Jackson, general chairman 40th anniversary celebration; Lena Horne; Alma Vessells, executive secretary, NACGN, and Alida Dailey, director of Nurses, Harlem Hospital.

—Ransom Photo



MORALS CHARGE lodged by Federal agents yesterday held Rex Ingram (above), stage and screen actor, in New York.

Rex Ingram Accused of White Slavery Involving Girl, 15

Los Angeles Examiner

Sat 9-25-48

NEW YORK, Sept. 24—(AP)—Rex Ingram, Negro stage and film star who played **"De Lawd"** in the movie version of **"Green Pastures,"** was arrested today by the FBI on white slavery charges.

Bakersfield Calif

He was accused by FBI agents of bringing a 15-year-old white girl from Salina, Kansas, to New York City for immoral purposes.

Arraigned before U. S. Commissioner Isaac Platt, Ingram was held in $2,500 bail for removal to Kansas City.

Assistant U. S. Attorney Amedeo Lauritano identified the girl as Jeanette Ann Hughes of Salina, a student at Lincoln High School there.

Lauritano said Ingram paid the girl's expenses for the trip from Salina and that they registered at a New York hotel as man and wife and there spent last week end.

Ingram, who first appeared in silent pictures in 1919, acted in many New York stage shows, including **"Cabin in the Sky."** He said at his arraignment that he had been rehearsing a new play, **"Set My People Free,"** which is scheduled to open in Boston Oct. 4.

Sat 9-25-48

Miss Hughes returned by plane last Sunday to Salina. Today she was committed to the Kansas Girl's Industrial School on a delinquency charge.

Authorities said the girl met Ingram in Canoga Park, Calif., last July when she visited relatives and that the actor visited Salina early this month, where he met the girl again.

Ingram, the prosecutor said, made a plane reservation for the girl and met her at La Guardia Field when she arrived here.

Lauritano asked Platt to make the bail bond returnable in Kansas City Oct. 4.

Actor Left Hollywood in 1945

The Examiner
Sat. 9-25-48
Los Angeles Calif

Rex Ingram, the Negro actor, has not appeared professionally in Hollywood for more than three years.

His last motion picture work was a role in Columbia's "Thousand and One Nights," early in 1945.

Sat 9-25-48

Prior to that, he had played a supporting role with Ethel Waters, in M-G-M's production of "Cabin in the Sky."

His top Hollywood role was as "De Lawd" in the picture version of "Green Pastures."

In 1936 he was divorced in Superior Court here by Geneva May Ingram. He subsequently was named as defendant in a $50,000 breach of promise suit filed here by a Pansy Lee Harper.

Ingram Indicted by Federal Jury

Afro American
Baltimore Md.

KANSAS CITY, Kans.—Rex Ingram, 53, noted actor, was indicted here Dec. 2, by a Federal grand jury on charges of violation of the Mann Act and sending two obscene letters through the mail.

The three-count indictment was based on Ingram's alleged arrangement to transport Jeanette Ann Hughes, 15, white, of Salina, Kans., to New York City for immoral purposes.

Sat 12-11-48

The actor, who played the role of "De Lawd" in the screen version of "Green Pastures," was arraigned in NYC last Sept. 24 after Miss Hughes told her mother and FBI agents she had spent a week end in NYC with Ingram.

Girl Held Delinquent

The girl whom the actor met in California last summer, has been sentenced to a girls' industrial school as a juvenile delinquent.

She left Salina on the pretense of going to Topeka, Kans., n a shopping trip, she told authorities. Instead, she flew to NYC to join Ingram who, she said, paid her transportation.

U.S. Attorney Lester Luther presented the charges to the jury for the government.

Extradition Fight Looms

Miss Hughes was brought from the Girls' Industrial School at Beloit to testify before the grand jury.

Sat 12-11-48

Norman Schur, counsel for Ingram, said in NYC that the indictment has no effect on his client's appearance before a United States Commissioner on Dec. 7, when he will fight extradition to Kansas.

Kansas officials have already indicated that they will not permit the actor to plead guilty in NYC but will insist upon his return to Kansas for trial.

Free Under Bond

Ingram Upset About Career

The Courier

(Special to The Pittsburgh Courier)

NEW YORK — Facing prosecution by the United States on charges of violating the Mann Act —after his arrest Friday for allegedly transporting a 15-year-old white girl from Kansas to New York City for immoral purposes—actor Rex (De Lawd) Ingram was released Saturday night under bond of $2,500 after spending two days in the Federal House of Detention. Ingram is 53.

Sat 10-2-48

Pittsburgh Pa.

Ingram was arrested near Times Square by agents of the FBI who had received a complaint from Kansas City, Kan., on Sept. 20. He failed to make his $2,500 bail until Saturday night when he posted a surety bond, according to Assistant U. S. Attorney Amedeo Lauritano of the criminal section of the U. S. Attorney's office. His bond is returnable at Kansas City on Oct. 4.

NOT TALKING

Mr. Ingram neither denied nor admitted the charges, according to the U. S. Attorney's office, where it was stated that he seemed considerably worried after his arrest. His worry, U. S. agents said, was more because of the scheduled opening of a new play in which he had a role, than because of the explicit charge against him. Officials of the Theatre Guild, sponsors of the new play, "Charleston 1822," set to open in Boston on Oct. 4, said that Mr. Ingram was no longer considered available for the play and that a substitute was being engaged for his part.

MAN AND WIFE

The girl, high school student Jeannette Ann Hughes of Salina, Kan., reportedly came to New York by plane at Mr. Ingram's expense and was met by the distinguished actor at LaGuardia Field upon arrival. FBI agents say he took the girl to a mid-Manhattan hotel and registered as man and wife.

Sat 10-2-48

The girl told her parents that she was going to Kansas City on a shopping trip, but came to New York instead. A friend reported she had told her she was going to New York to meet Ingram, with whom she had become acquainted while on a visit to California in July. When Miss Hughes returned to Salina by plane she was met by FBI agents and police and a warrant for Ingram's arrest was issued. The complaint reached New York Sept. 20 and Ingram's arrest followed.

IS PHYSICIAN ALSO

A graduate physician as well as an actor, Mr. Ingram gained his greatest acclaim in the role of "De Lawd" in the film version of Marc Connelly's stage play, "Green Pastures" which originally starred the late Richard B. Harrison. He also appeared in "Cabin in the Sky" and many other plays as well as in many films. Mann Act violations are commonly referred to as "white slavery."

Jury Indicts Rex Ingram On White Slavery Charge

Pittsburg Courier
Pittsburg Pa.

KANSAS CITY, Kan.—Rex Ingram, 53-year-old actor who played "De Lawd" in "Green Pastures," was indicted on a white slavery charge last week by a Federal grand jury. The indictment also charges him with sending obscene letters through the mail to a 15-year-old Salina (Kan.) girl after an alleged week-end in a New York hotel.

Ingram was arrested in September in New York in connection with the trip made by Jeanette Ann Hughes by train and plane, allegedly after Ingram made all arrangements and sent her spending money.

Sat-12-11-48

He has been free under $25,000 bond pending a removal hearing scheduled for New York. Authorities here said that hearing now would be unnecessary. His case will be called in Topeka in April.

Rex Ingram Held On Charge of White Slavery

The Constitution

NEW YORK—(AP)—Rex Ingram, Negro stage and film star who played "de Lawd" in the movie version of "Green Pastures," was arrested yesterday by the FBI on white slavery charges.

Sat 9-25-48

He was accused by FBI agents of bringing a 15-year-old white girl from Salina, Kans., to New York City for immoral purposes.

Atlanta Ga

Arraigned before U. S. Commissioner Isaac Platt, Ingram's bail was set at $2,500. He did not make it and was taken to jail pending a preliminary hearing.

Assistant U. S. Attorney Amedeo Lauritano identified the girl as Jeanette Ann Hughes, of Salina, a student at Lincoln High School there.

Involved With White Girl, 15

The Afro-Amer.
Baltimore Md.

Actor Who Played 'De Lawd' Jailed

LOSES ROLE

Attorneys Oppose Extradition to Kansas

Sat. 10-2-48

NEW YORK — Attorneys for Rex Ingram, 53-year-old stage and screen star, indicated here on Monday that they will fight efforts to return Ingram to Kansas to face Mann Act charges involving a 15-year-old white girl.

Ingram, who played the role of De Lawd in the film version of Marc Connelly's "The Green Pastures," was arrested by the FBI here on Friday after the girl, who had returned to her home in Salina, Kan., told Federal agents that she had spent the previous week end with the actor here.

Bertram H. Schur of the law firm of Norman W. and Bertram Schur, which is handling the case, said "efforts" will be made to have Ingram stand trial "in this jurisdiction."

Sat 10-2-48

Ingram was released from the Federal Detention House in $25,000 bail last Saturday and acting on advice of his lawyers has refused to make any statement to the press in regard to his case. His attorneys were also tight-lipped.

Admits Deep Interest in Girl

Schur told the NNPA News Service that "It is much to early in the situation to discuss any aspects of the case. There is, of course, the question of extradition. If possible, efforts will be made to hold the trial in this jurisdiction."

Ingram, when asked whether or not he feels the same as the 15-year-old girl who has declared that she loves him, declined to make comment at first but later authorized a statement that he is "deeply interested" in the girl. Schur said the case is returnable at the end of this week.

The girl involved, Jeannette A. Hughes, a slender, 5-foot, 6-inch brunette, who appears to be more mature than her age, admitted to FBI agents that she telegraphed and telephoned Ingram in New York, after he visited her home on Sept. 3, making a date on Sept. 15 to come to New York to see him on Sept. 17.

Reaffirms Love for Ingram

Admitting to her mother that she still loves Ingram, Jeannette, arrested in Salina on Sept. 19, upon her return from New York City, bared the details of a romance-packed week end to the U.S. Attorney in Kansas City.

It was on the basis of her story that the veteran actor was picked up in the theatrical district here on Sept. 24, on charges of transporting her from Kansas to New York City for immoral purposes.

Registered as Man, Wife

According to Amedo Lauritano, assistant U.S. Attorney, Ingram paid for the girl's airplane trip to New York and the plane reservation was made for her by Ingram, under the name of Joyce Robinson.

Sat 10-2-48

The girl arrived here on Sept. 17, was met at La Guardia Field by Ingram and the two went to the Hotel Alvin on Broadway, where they registered as man and wife, according to the prosecutor.

They remained at the hotel until Sept. 19, when Jeannette boarded a plane for Kansas City—the reservation being made by Ingram, it is charged.

49a(1)

Mother Notified Police

On her return to Salina, Jeannette was arrested immediately by the local police on an alarm sent out for her at her mother's request.

After several hours of questioning, the girl made a statement admitting that she had spent the week end with Ingram in New York and a warrant was issued for his arrest.

After the Salina police were informed of Mr. Ingram's arrest, Jeannette was taken into Juvenile Court. When she reiterated she loved the actor she was declared a delinquent and committed to the Girls' Industrial School at Beloit, Kan.

Mr. Ingram was arraigned before U.S. Commissioner Isaac Platt, who was asked by Mr. Lauritano to hold the actor for removal to Kansas City. "I don't want to go to Kansas City," Mr. Ingram objected. "I got a show that must open somehow on Thursday."

Thrown Out of Play

The actor referred to the Theater Guild's production of "Charleston, 1822," which was scheduled to have its premiere at the Shubert Theater in New Haven on Thursday, and in which he was co-starred.

The New York opening is scheduled for the week of Nov. 1.

The Theater Guild has made it clear that Mr. Ingram is no longer in the cast.

When he telephoned the guild asking for the assignment of counsel to represent him, he was told that he would have to get his own lawyer and that a new actor was being engaged for the role in the play.

Held in Custody Overnight

Mr. Ingram, who was picked up on Friday morning, remained in the detention pen in the U.S. Court House until 5 p.m. When bail was not forthcoming immediately, he was removed to the Federal House of Detention.

However, on the following day, Saturday, Mr. Ingram posted the $2,500 bond demanded by Commissioner Platt and was released from detention.

Girl Visited Ingram's Home

Jeannette, the daughter of Talley Hughes, a train caller for the Union Pacific Railroad, and Mrs. Anna Hughes, is the product of a modest Salina home.

According to Mr. Lauritano's report to Commissioner Platt, Jeannette's mother said she and her daughter met Mr. Ingram while they were in Conoga Park, Cal., spending a vacation with a relative, Mrs. Rose Buress.

Mr. Ingram had a house near by; and both mother and daughter were flattered by meeting an actor of his fame.

But, Mrs. Hughes said, there was nothing in the deportment of either Mr. Ingram or her daughter to indicate that there was anything improper between her adolescent daughter and the mature man.

Secret Meeting Alleged

Mr. Lauritano said he had been informed that Mr. Ingram stopped off in Kansas City on Sept. 3 on his way from California to New York City by train and rented a car to drive to Salina to see her. Mr. Lauritano said the FBI had checked the car rental.

The visit was kept from Mrs. Hughes, who learned about it after her daughter's arrest. Ingram continued his trip to New York after the visit, but wrote the girl once, it was revealed, after which she telegraphed and telephoned him to arrange the date in New York.

On Sept. 17, Jeannette told her mother, Mr. Lauritano said, that she was going to Topeka, Kan. with a girl friend, to do some shopping. But the next day the mother met the girl friend on the street.

Love Not Cooled by Jail

Mrs. Hughes notified Salina police that her daughter was a runaway and then went to Topeka and told police there. Mrs. Hughes said she visited her daughter at the jail and was told by Jeannette she still loved Mr. Ingram.

Mr. Ingram appeared in the title role of the Eugene O'Neill classic, "The Emperor Jones," "Porgy and Bess," the role of FDR Jones in "Sing Out the News" and bits in "Cabin in the Sky," "St. Louis Woman" and Lysistrata." His most recent stage part was in a touring company of "Anna Lucasta."

Famed Actor Under Arrest

Journal and Guide

Norfolk, Va.

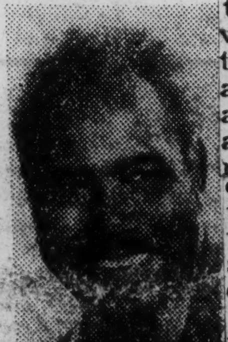
Rex Ingram Is Held On Morals Charges

49a(1)

Sat. 10-2-48

By NNPA News Service

NEW YORK—Attorneys for Rex Ingram, 53, "De Lawd" in the film version of "The Green Pastures," indicated on Monday that they will fight efforts to return him to Kansas to face Mann Act charges involving a 15-year-old white girl. Ingram was arrested last Friday by FBI agents and held on [illegible]500 bond on a charge of transporting the girl from Salina, [illegible] to New York City for immoral purposes.



INGRAM

Bertram H. Schur of the law firm of Norman and Bertram Schur who are handling the case said efforts will be made to have Ingram stand trial in this jurisdiction. Ingram was released from federal detention on bail last Saturday, and acting on the servec of his attorneys has refused to make any statement to the press in regard to the case. His attorneys were also [illegible] Schur told the NNPA NEWS SERVICE that "it is much [illegible] the situation to discuss [illegible] of the case.

Sat. 10-2-48

"There is, of course, the question of extradition," he said. "If possible, efforts will be made to hold the trial in this jurisdiction," he said.

[illegible]

Ingram, when asked whether or not he feels the same as the 15-year-old girl who has declared that she loves him, declined to make any comment at first, but later authorized a statement that he is "deeply interested" in the girl.

Schur said the case is returnable at the end of the week.

The veteran actor was picked up in the theater district after the girl, who was arrested in Salina, Sunday, Sept. 19, had made a complete statement to the United States Attorney in Kansas City.

The girl involved is Jeannette Ann Hughes, described as a slender brunett of 5 feet 6. She is the daughter of Tally Hughes, a train caller for the Union Pacific raoilroad, and his wife, Anna, and lived with them in Salina.

According to Amede Lauritano, Assistant United States Attorney, Mr. Ingram paid for the girl's airplane trip to New York. A plane reservation was made for her by Ingram under the name of Joyce Robinson. The girl arrived here on Friday Sept. 17.

MET BY INGRAM

She was met at La Guardia Field by Mr. Ingram and the two went to the Hotel Alvin on Broadway where they registered as man and wife, according to the prosecutor. They remained at the hotel until Sunday morning, Sept. 19, when Jeanette boarded a plane for Kansas City, the reservation being made by Mr. Ingram.

On her return to Salina, Jeannette was arrested immediately by the local police on an alarm sent out for her at her mother's request. After several hours of questioning, the girl made a statement admitting that she had spent the weekend with Mr. Ingram in New York and a warant was issued for his arrest.

After the Salina police were informed of Mr. Ingram's arrest, Jeanette was taken into juvenile court, declared a delinquent, and committed to the girls' industrial school at Beloit, Kansas.

IN THE BEST TRADITION

Afro American

Elsa Maxwell, in naming the five best scrubbed males she knew, listed as first, Canada Lee, the actor.

49a(1)

She said:

"Every time I have seen him he is immaculate. This I consider tour de force."

Sat 4-3-48

Others in her list include:

Joseph Kennedy, American Ambassador to England; Henry Fletcher, ex-Ambassador to Italy; Maurice Chevalier, the movie actor, and Bernard Baruch, the banker.

Baltimore

Last week, Jimmy Baskett won a Motion Picture Academy Award for his portrayal of "Uncle Remus" in the film, "Song of the South."

Yes, slowly but surely, our theatrical representatives are blazing new trails for others to follow.

Canada Lee in "Roosevelt Story"

[illegible] Los Angeles City

49a(1)

When you catch the screen production, "The Roosevelt Story," beginning at the four Music Hall Theaters Wednesday, the voice that you will hear describing the effect of the depression on "The Forgotten Man" just prior to Franklin D. Roosevelt's first administration, will be that of Canada Lee.

"The Roosevelt Story," a United Artists release depicting 40 years in the life of the war-time President, was produced by Martin Levine and Oliver A. Unger, with Elliot Roosevelt acting as editorial consultant. Kenneth Lynch, Ed. Begley, Kelly Flint and Gene Blakely, share narrating chores with Canada Lee.

Sat. 1-17-48

49a(1) 1948

Jeni LeGon

Jeni LeGon Makes Hit In Film Role Of Easter Parade

Daily World

49a(1)

HOLLYWOOD—(ANP)— Former child dancing star and comedienne Jeni LeGon achieved new distinction and many praises from movie critics here when they saw her in her latest picture, "Easter Parade," for MGM.

This film appearance was her first screen role in several years. The film stars Judy Garland and Fred Astaire and will have its premiere in New York shortly.

The Hollywood Reporter film critic said that she was "every bit as entertaining as the headliners." Another reviewer said that she "acquits herself with distinction."

Atlanta, Ga.

In "Easter Parade" Jeni played a straight role for the first time in her career. Although she was lauded for her performance she still hopes to play dancing roles and light comedy in the films.

Wed. 6-23-48

Her present stay in the film capital came by accident. She was called here from New York last fall when her mother fell ill. Her friends persuaded her to stay here and renew her film work.

Her previous work included appearances in such pictures as "Hooray for Love," Ali Baba Goes to Town" and "Birth of the Blues." She also coached various stars in dance episodes-- Lena Horne in "Panama Hattie" and Jeanette MacDonald and Nelson Eddy in "I Marreid an Angel."

Beside her movie work she also conducts her own dance studios in Hollywood. She teaches ballet and modern dancing to the children of many movie personalities. 9/2d.

Miss LeGon has also played several stage roles in New York and London. In London she appeared in "Follow the Sun" at the Adelphi theater, and in New York she had a role in "Early to Bed." 6-23-48

Although during her childhood career she was managed by Earl Dancer, she now operates as her own manager. She is slated to appear in a coming production by another major studio this fall.

49a(1) 1948

Hattie McDaniel

Jolly Hattie Gets Grumpy Film Role

(49a(1))

Detroit Free Press

HOLLYWOOD—(AP)—It's a mistake to portray rotund persons as always cheerful, says Hattie McDaniel, the Negro actress who won an Academy Award for her role in "Gone With the Wind."

publ. 9-9-48

And now, for the first time, Hattie has a grumpy role, in "Family Honeymoon." She's a cook in the household of Claudette Colbert and Fred MacMurray.

49a(1) 1948

Josh White

Josh White Slated For Movie Part

49a(1)

The Black Dispatch

HOLLYWOOD — (G) — Josh White (The House I Live In) Balladist, has been signed by Columbia Pictures to play a featured role in the film, "The Walking Hills," which stars Ella Raines and Randolph Scott.

Oklahoma City Okla.

This is White's first Hollywood venture for several years because he has steadfastly refused to play in any movie which detracted from the dignity of the Negro race. In this film, White will portray the part of a guitar-strumming folk singer.

Sat., 6-5-48

Broadway Actress Musa Williams was in town last week for a 'short vacation and rest'

49a(1)

The Ohio State News

Sat. 4-17-48

FOR FIVE HOURS we listened to a commanding and penetrating personality. Actress Musa Williams was in town last week for a "short vacation and rest" with friends—following a two-season trek in the Broadway hit, "Happy Birthday."

Columbus Ohio

Miss Williams has a superlative voice. That would be enough to explain her extraordinary popularity. She is also gifted with a great amount of sincere apreciation for what is right, and she is a superb woman.

Slender and fit, of medium height, Miss Williams has the figure and vitality of a young girl. Her hair is bobbed and loosely brushed in a wind-blown style. She has very attractive, small feet and holds her head as smartly as she dresses.

* * *

Sat. 4-17-48

THE ACTRESS wore a printed, draped dress. She sat down in a flowered arm chair and crossed one leg over the other. Miss Williams rubbed her hands. She had a watchful, intelligent air and direct, black eyes.

She talked easily; obviously unaware she was being interviewed. We were absorbed with every word she uttered. Her voice was beautiful and musical.

"I am here for a few days of rest. I slept until 12 noon today," she said, adjusting her modern copper jewelry. Next to Helen Hayes, Miss Williams had been one of the most popular members of the "Happy Birthday" cast. It was a tough grind—those two seasons on Broadway. When the play closed several weeks ago, she decided to come to Columbus and spend a few restful days with friends.

Sat 4-17-48

She liked the Capital City—the little she had seen of it. Last Wednesday afternoon she took in the matinee at the Hartman Theater. Talullah Bankhead was staring in "Private Lives." She had attended many cocktail and dinner parties in her honor.

We asked what theater-folk thought about rumors of another war. There had been no over-all thought on the subject. As a matter of fact, there was very little talk on Broadway about war.

* * *

MISS WILLIAMS is one of the best-dressed women in the theater. Her great weakness is for hats—beautiful and not funny. She likes to shop for hats; she likes to buy hats; she likes to wear hats.

This vivacious personality describes herself as a "working actress." She works because she likes to work and because it is important to work. Miss Williams is definitely not temperamental.

Her interests are wide and varied. She is able to talk intelligently about more things than the theater — a trait uncommon to many artists. She has character.

Miss Williams is quick-witted. Her retorts are fast, sensible and down to earth. Like all good actresses, she uses her hands very well to put over a point.

* * *

A TALENTED ACTRESS, is also an accomplished singer. How had she been chosen as "Glorious" in the Richard-Rodgers — Oscar Hammerstein "Happy Birthday?" It was a very important part!

She didn't need to tell us. Her record in the theater stands on its own merits.

Sat. 4-17-48

Musa Williams' fine contralto singing voice had been amply displayed in "Cabin in the Sky," and "Mamba's Daughters"; in the original opera, "Porgy," and in Gershwin's musical version "Porgy and Bess."

Her ability will be remembered also from "Behind Red Lights," "You Can't Take It With You," "Sing Out the News," "John Henry," "Rhapsody In Black," "Blackbirds," and "Running Wild." A number of years ago, she had also played in vaudeville.

Just before entering "Happy Birthday," Miss Williams was understudy for a major role in the Broadway controversial hit, "Deep Are the Roots." She also did a stint on the daily radio program, "Life Can Be Beautiful."

Recently she starred in a broadcast of "Green Pastures" aired to England by the British Broadcasting Co.

* * *

FUTURE PLANS for this active actress may include a part in the road company of "A Streetcar Named Desire." This play was recently chosen the best new work of the season by 17 Broadway critics.

Sat 4-17-48

Above all, she would go on believing life is to be enjoyed by all. That's the way Musa Williams lives—she seems to be constantly in motion, making people happy.

An example of her pattern for living is evident in the deep love she has for Dancer Avon Long's children. When she is in New York, the Long youngsters spend most of their time with Miss Williams in their Harlem apartment house. She puts her faith into action by keeping the children entertained and happy.

COLUMBUS was fortunate to have a bit of the culture and greatness Miss Williams brought here with her.

When she boarded her train for New York last Thursday, Musa Williams left a host of people who anxiously await her return. She has the stuff we all need if we are to live in a world of peace, love and human kindness.

Sat 4-17-48

We made our way back to the office past busy people who chatted and went through their daily routine — people of all colors, races and creeds. All the way down the block we could sense the beginning of spring. Musa Williams had been a big drop of gold from heaven.

49a(1)

ACTRESS MUSA WILLIAMS . . . has a superlative voice

49a(2) 1948

Alabama

Controversy Over Theater May Wind Up In Court

49a(2) Atlanta, Ga.

Daily World

BIRMINGHAM, Ala.—(SNS)—

The controversy over changing The Birmingham Theater into an all-Negro playhouse may wind up in court.

That course was hinted yesterday by the theater management following rejection last Tuesday by the City Commission (Cooper Green President; James E. Morgan and Eugene (Bull) Connor, Associates) of reversal of their stand voiding building permit Dec. 6 to switch over the theater. Attorney William S .Pritchard made the plea for the theater men. Jan. 1-13-48

Fifteen owners in the proximity of The Birmingham Theater had appeared in opposition to the change, suggesting that it would lessen the value of their property.

The Birmingham Negro Business League, through its theater committee headed by A. G. Gaston, has pointed out that the changeover would place the theater in the Negro district. The Housewives League has suggested that many of those 15 owners opposing the change receive heavy support from Negro people.

The local Branch of the NAACP has indicated that it was "watching the case" because it appears that the same issues are involved that were raised in the case in the that led to the invalidation of Birmingham's jimcrow zoning laws.

The Birmingham Theater Case

The News

A decision made last week by Federal Judge Clarence Mullins has apparently cleared the way for the turning of the Birmingham Theater into a house for Negroes only. Judge Mullins voided a building permit denial made by the City Commission last December. Attorneys for the theater lessees brought a complaint for injunction and declaratory relief against the commission's action on grounds that it deprived the corporation of its civil rights. 3-1-48

49a(2)

Birmingham, Ala.

It is well that the people of Birmingham should know the background of the dispute and the events which led up to Judge Mullins' decision. For a theater is always a matter of public interest by its very nature. There are also other considerations which affect the situation, considerations which are both economic and social in their implications.

Mar. 3-1-48

Ala.

* * *

The management of the Birmingham Theater says it has not been able to operate the amusement house at a profit under its present setup. The reasons given are several. For a number of years before present occupants took over, the house was operated some several months each year on a part-of-the-week basis. It brought to Birmingham variety acts and less-than-A-quality pictures and sought to attract a clientele which did not support the finer sorts of pictures and road show attractions. When the present occupant took over, he had to spend a considerable sum in modernizing the building. He attempted to bring in good attractions, but found, he says, that the house's reputation was such that he could not charge prices commensurate with the quality of his attractions. He found it difficult, also, to book the best pictures, for business arrangements with rival houses already existed which usually shunted many of the better pictures into other theaters. The Birmingham Theater, however, has brought in a few notable films: *Henry V*, *The Best Years of Our Lives* and *Monsieur Verdoux*. Birmingham's citizens have been thankful for such showings.

The News

Birmingham, Ala.

The gallery was always reserved for colored patrons. The income from Negro admission fees was often greater than that from the white persons who occupied the main floor seats. Therefore it was decided to turn the house into a theater exclusively for Negroes. The manager went to the office of the city's building inspector with architect's blueprints for a new and larger entrance on 17th Street and closing of all entrances and exits on Third Avenue except those which the city's fire laws required. The plans were approved by the building inspector, and on Dec. 6, 1947, he issued a permit for the renovations in the building.

Immediately there was a protest from merchants and business establishments up and down Third Avenue from as far away as 19th Street on the east and 14th Street on the west. The City Commission listened to the formal protests, and on

Mar. 3-1-48

In Clarification

The News

49a(2)

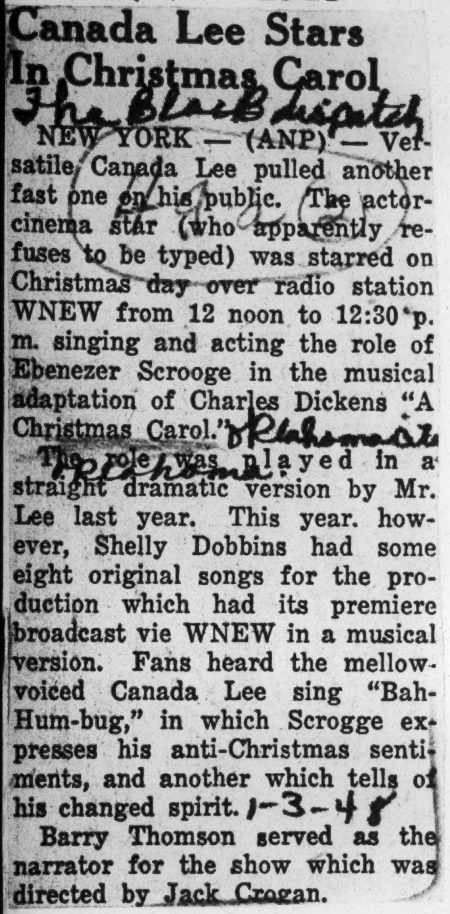
In an editorial, "The Birmingham Theater Case," which appeared in *The News* on Monday, there appeared this sentence: "All (Negro theaters in Birmingham) are controlled by white capital, some of which is supplied by the corporation which controls several of Birmingham's better theaters for white people only." We wish to clarify a point. The Birmingham Theater Operating Company (not to be confused with the management of the Birmingham Theater) does not own any part of the theaters for Negroes in Birmingham. However, Mr. Wilby, who owns a part of the Birmingham Theater Operating Company, but not a controlling interest, also owns a part of the stock of the Negro theaters in the city. 3-4-48

Ala.

Birmingham, Ala.

News

49a(2) 1948 "Christmas Carol"



Canada Lee Stars In Christmas Carol

The Black Dispatch

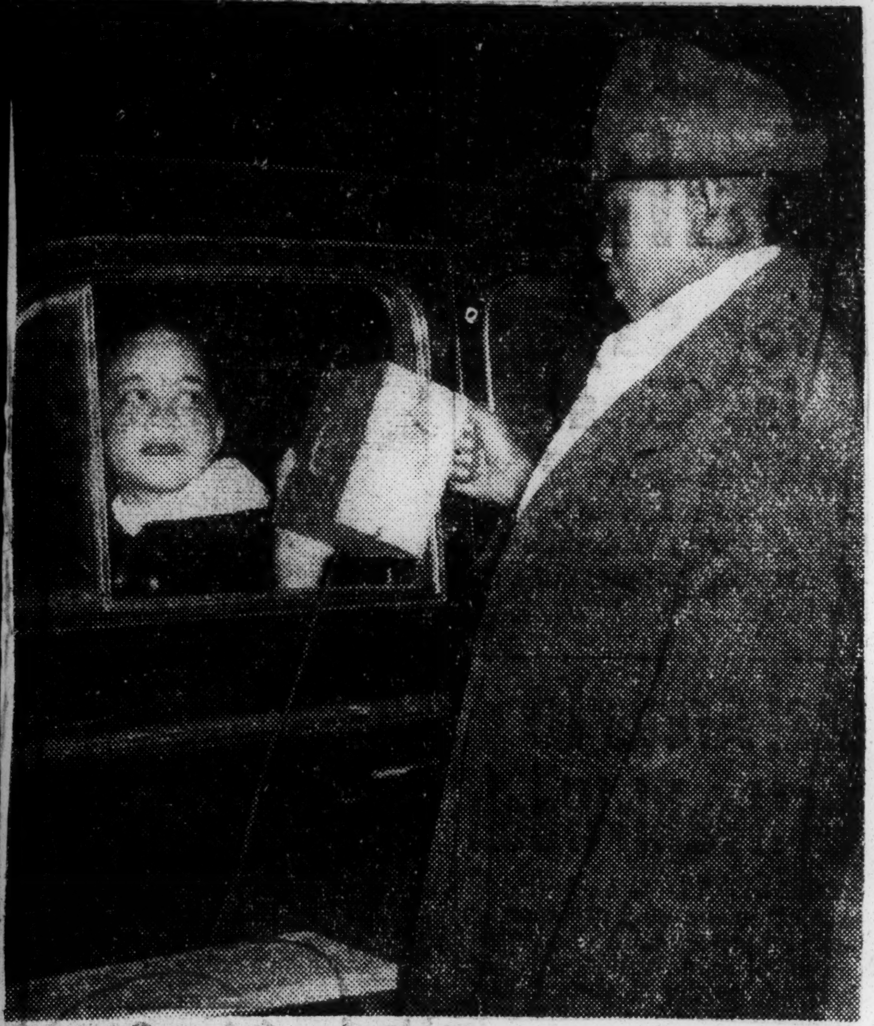
49a(2)

NEW YORK — (ANP) — Versatile Canada Lee pulled another fast one on his public. The actor-cinema star (who apparently refuses to be typed) was starred on Christmas day over radio station WNEW from 12 noon to 12:30 p. m. singing and acting the role of Ebenezer Scrooge in the musical adaptation of Charles Dickens "A Christmas Carol."

Oklahoma City
Oklahoma.

The role was played in a straight dramatic version by Mr. Lee last year. This year. however, Shelly Dobbins had some eight original songs for the production which had its premiere broadcast vie WNEW in a musical version. Fans heard the mellow-voiced Canada Lee sing "Bah-Hum-bug," in which Scrogge expresses his anti-Christmas sentiments, and another which tells of his changed spirit. 1-3-48

Barry Thomson served as the narrator for the show which was directed by Jack Crogan.



49a(2) N.Y.

MOVIE PATRON — The unidentified patron in the car above is be placed in the car and listened to as she sees one of the fine pictures being shown at the Harlem Drive In Theatre, which holds its galas spring opening Thursday, April 1. The Theatre is located just beyond greater Colonial Heights, on the State Park road.

The speaker is placed on the glass of the car's door. It is replaced on a stand beside the car after the show is over.

The management of the Theatre announced this week that it is the second such theatre with an exclusively colored patronage in the South. Patrons are invited to visit it and make suggestions as to the type of show and services they wish, if they find that after all the management may have overlooked a single detail in readying for them.

49a(3) 1948 James Basquette

49a(3)

Fiddler Proposes James Basquette For Academy Award

Daily World
Atlanta, Ga.
Wed. 1-21-48

HOLLYWOOD — (ANP) — In his broadcast Sunday night, Jimmie Fiddler, the widely heard Hollywood commentator, suggested to the nominating committee of the Screen Actor's guild for the Academy awards that they consider the fine performance of Negro actor Jimmy Basquette in "Song of the South." Daily World Atlanta, Ga. Wed.

"Basquette's characterization of "Uncle Remus" deserves consideration at least," said Fiddler. Some years ago Fiddler called attention to the work of Hattie McDaniel in "Gone With The Wind" in similar fashion. Miss McDaniel was awarded an Oscar as the best supporting actress of the year. Basquette has been ill here for several months. Wed. 1-21-48

'Betrayal,' Negro Film To Open Next Week

pm
New York, N.Y.
49a(3)

The Betrayal, an all-Negro film produced, written and directed by Oscar Micheaux, will have its premiere Thursday evening, June 24th at the Mansfield Theater under the auspices of Astor Pictures.

Thurs. 6-17-48

Based on Micheaux's book, *The Wind from Nowhere, The Betrayal* has for its theme a statement Booker T. Washington once made to the Negro people: "Make the most of your opportunity wherever you live, and whatever it may be." Leroy Collins and Myra Stanton head the cast of the film.

Following its premiere, *The Betrayal* will be shown twice daily on a reserved seat basis. 6-17-48

Negro Movie Makes Bid For National Box Office

The Eagle Oklahoma
Thurs. 6-24-48

"The Betrayal"—All Negro Financed Production To Open On Broadway June 24

49a(3)

Three high spots are in Oscar Micheaux's sensational epic motion picture, "The Betrayal", which the author adapted his own novel, "The Wind From Nowhere." The movie will be the first colored produced, financed and directed motion picture to play at a downtown theater in New York. In this instance, it will be at the Mansfield Theatre which housed "Anna Lucasta" for three yaers. "The Betrayal," is fundamentally a story of a struggle of a young Negro to achieve financial stability and craete a place for himself by becoming a successful rancher. Martin Eden (Leroy Collins) is the hero of the story. At the bottom photo, you can see Eden on the floor after having been shot by his wife, Linda (Verlie Cowan). This is thrilling photoplay, and climaxes frantic attempts on Eden's part to reconciliate with Linda who had been forced from her husband's home by her father, Dr. Lee, (Harris Gaines, Jr.) a minister from Illinois. Fortunately, Eden was not seriously injured. In the top photo, Dr. Lee is killed by his own daughter. when she realizes that her father has deliberately ruined her married life, and deliberately destroyed all chances of her happiness by making her betray the man she loved. The center photo shows what can happen when the race question is discussed. Eden, who is in Chicago visiting friends. has just been advised by the young man getting the slap that he should not marry a colored woman, but should marry a white woman, who would be willing to sacrifice in his behalf until he was able to achieve the goals he had set for himslef. He pointed out to Eden that in spite of the fact that he had a college education he was still a pullman porter with a house full of children because he got no help or cooperation from his wife. Naturally, his wife resented his statement and slaps his face. These are just three of the high spots of Mr. Micheaux's sensational picture, "The Betrayal," which will open at the Mansfield

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Starts Thursday, June 24, 8:30 p. m.

New York Herald Tribune

GALA WORLD PREMIERE
MANSFIELD THEATRE
47th St. West of B'way
Phone: Circle 6-9056

Adm. Opening Night, $1.80 to $2.40 Incl. Tax
TWICE DAILY Thereafter, 2:30 and 8:30 P. M.
Adm. 90c to $1.80—ALL SEATS RESERVED

Tickets NOW ON SALE
at BOX OFFICE

49a(3)

"THE GREATEST NEGRO PHOTOPLAY OF ALL TIMES!

OSCAR MICHEAUX'S
'Thrilling Motion Picture Epic

Sun. 6-20-48

The Betrayal

The strangest love story ever told!
Based on the immortal novel
"THE WIND FROM NOWHERE"

The late Booker T. Washington
Advised his race: *"Make the most of your opportunity wherever you live, and whatever it may be."*

6-20-48

This is the plain, simple but unforgettable story of Martin Eden, student of the Great Educator's "philosophy of common sense," who went into the Dakota wilderness some years ago and succeeded ultimately, in building an agricultural empire — and the strange, unusual, exciting, extraordinary and sensational circumstances that were the result of it! Entirely different from anything you've ever seen! In all the history of motion pictures, you have never viewed anything more interesting than this!

Introducing and Featuring:
LEROY COLLINS, MYRA STANTON, VERLIE COWAN, HARRIS GAINES, YVONNE MACHEN, ALICE B. RUSSELL and a carefully selected colored supporting cast.
Directed and Produced by OSCAR MICHEAUX
An Astor Picture

All-Negro Film Has Its Premiere at Mansfield

The Star, New York
49a(3)
Sat. 6-26

Feeling confident that no movie could possibly be worse than a couple I've looked at during recent weeks, I went Thursday night to the premiere of *The Betrayal* at the Mansfield. After 30 minutes of *The Betrayal*, I knew that I had been wrong about the others—that, by comparison, *Lysistrata* was at least a masterpiece, and *Lulu Belle* was certainly one of the seven wonders of the world. 6-26-48

There is simply no point in trying to apply normal critical standards to *The Betrayal*, or in trying to describe its monumental incompetence as moviemaking. Perhaps the most unfortunate things about it were that it made a sincere all-Negro cast look constantly foolish and that, though it ran two-and-a-half hours, it said nothing truly significant about Negro problems.

Instead it rambled interminably through an infantile story of a young Negro farmer in South Dakota who refused the love of a white woman because he felt racial inter-marriage to be unwise. He and the woman seemed destined to suffer forever and ever but after ten years and 14 reels of drought, famine, murder, treachery, wrong marriage and mystical prophecies of the future, the woman found that her old grandfather was Negro which made her Negro too and enabled their marriage to take place. Star, New York

Since Negroes have so few opportunities in the film industry, it hurt to see this film created entirely by Negroes, turn out so poorly. It also hurt to hear Thursday's audience giggling at one dramatic scene after another. And yet, I confess, I giggled too. 6-26-48 —SEYMOUR P

The Star Reviews

THE BETRAYAL, an Oscar Micheaux film released by Astor Pictures; screenplay by Oscar Micheaux from his novel, *The Wind From Nowhere;* produced and directed by Oscar Micheaux. At the Mansfield.

Martin Eden	Leroy Collins
Deborah	Myra Stanton
Linda	Verlie Cowan
Dr. Lee	Harris Gaines
Terry	Yvonne Machen
Nelson Boudreaux	Edward Fraction
Mrs. Dewey	Gladys Williams
Jessie	Barbara Lee
Aunt Mary	Alice B. Russell
Eunice	Vernietties Moore
Ned Washington	Lou Vernon

'Betrayal' Draws Mixed Criticism

The Courier Pittsburgh, Pa.
49a(3)

NEW YORK — Broadway was presented with its first all-Negro feature length movie last week when Astor Pictures released the production of Oscar Michaux' long-awaited problem picture, "The Betrayal," at the Mansfield Theatre for a twice daily run. Sat

Aside from general interest stemming from its theme—the case of mixed marriage and its having been written, scripted and produced by Michaux himself— it has been cited principally for its amateurishness. Michaux has turned out an exceedingly long film, three hours and three minutes, which is slow, flat and untouched by any attempt of salesmanship in terms of dramatic effects or embellishments. 7-10-48

The benefits of the film accrue in its attempt to discuss in a placid manner the intermarriage of races; caste systems within races and the economic hardships encountered by all of the above-mentioned groups.

Leroy Collins is seen in his first leading role. Yvonne Machen, who was seen on the stage in the Chicago company of "Anna Lucasta," has the other principal role. Verlie Cowan and Myra Stanton have important parts and display their attractiveness, but all are handicapped by the limitations of the production and inept direction, coupled with limited experience in the professional vein for a Broadway presentation. However, despite these shortcomings, Broadway is conscious of the potentialities of the Negro as a dramatist on either the stage, screen or radio, and Negro films in the future that can is room for the presentation of given the propore facilities, there measure up to any of the Academy Award caliber. "The Betrayal" is a feeble step in that direction.

All-Negro Film Has Its Premiere at Mansfield

Star

New York, N.Y.

Feeling confident that no movie could possibly be worse than a couple I've looked at during recent weeks, I went Thursday night to the premiere of *The Betrayal* at the Mansfield. After 30 minutes of *The Betrayal*, I knew that I had been wrong about the others—that, by comparison, *Lysistrata* was at least a masterpiece, and *Lulu Belle* was certainly one of the seven wonders of the world.

6-26-48
Sat.

There is simply no point in trying to apply normal critical standards to *The Betrayal*, or in trying to describe its monumental incompetence as moviemaking. Perhaps the most unfortunate things about it were that it made a sincere all-Negro cast look constantly foolish and that, though it ran two-and-a-half hours, it said nothing truly significant about Negro problems.

Instead it rambled interminably through an infantile story of a young Negro farmer in South Dakota who refused the love of a white woman because he felt racial inter-marriage to be unwise. He and the woman seemed destined to suffer forever and ever but after ten years and 14 reels of drought, famine, murder, treachery, wrong marriage and mystical prophecies of the future, the woman found that her old grandfather was Negro which made her Negro too and enabled their marriage to take place.

New York, N.Y.

Since Negroes have so few opportunities in the film industry, it hurt to see this film created entirely by Negroes, turn out so poorly. It also hurt to hear Thursday's audience giggling at one dramatic scene after another. And yet, I confess, I giggled too. —Seymour P

Star
6-26

The Star Reviews

THE BETRAYAL, an Oscar Micheaux film released by Astor Pictures; screenplay by Oscar Micheaux from his novel, *The Wind From Nowhere;* produced and directed by Oscar Micheaux. At the Mansfield.

Martin Eden	Leroy Collins
Deborah	Myra Stanton
Linda	Verlie Cowan
Dr. Lee	Harris Gaines
Terry	Yvonne Machen
Nelson Boudreaux	Edward Fraction
Mrs. Dewey	Gladys Williams
Jessie	Barbara Lee
Aunt Mary	Alice B. Russell
Eunice	Verniettes Moore
Ned Washington	Lou Vernon

Star

49a(3)

'Burning Cross' 'B' Expose of KKK

Daily Worker
New York, N.Y.
Fri. 2-20-48

A FEW WEEKS back a low budget film came into town with something to say about anti-Semitism. We had to give it a low grade because the film turned out to be pretty poor film fare and therefore a poor weapon against bigotry. Another film opened yesterday at the Victoria with something to say that we feel should be said, and strongly, but doesn't manage to say it artfully enough to be effective. That film is **The Burning Cross.**

The Burning Cross tells the story of a young veteran who returns to his home town in the South and finds his old job gone and his girl friend engaged to marry someone else. Embittered he joins the Klan. When the Klan murders two of his boyhood friends, an Italian boy and a Negro veteran, he helps to expose the Klan.

Daily Worker
New York, N.Y.

UNFORTUNATELY, The Burning Cross was clumsily written to begin with. The direction is stock and without deep feeling, and the performances are stiff. The mark of an extremely low budget remains clearly apparent throughout the film.—H.T.

Fri. 2-20-48

THE BURNING CROSS. Somerset Pictures Production. Written by Aubrey Wisberg. Directed by Walter Strenge. With Hank Daniels, Virginia Patton and Joel Fluellen. At the Victoria.

An 'Expose' of the KKK That Accomplishes Little

49a(3)

PM New York, N.Y.
Fri. 2-20-48

Making a movie about the Ku Klux Klan puts upon the makers a great artistic and moral responsibility: theirs is no workaday project, to be tossed off like a *Blondie* movie or a Grade B Western.

They can only fulfill their responsibility by making a truly good film, one that, while it wins respect for its artistic worth, at the same time exposes the Klan's danger to a free society, stripping it bare so that people will learn to recognize the Klan type not merely when it turns up in white sheets, but under whatever name and in whatever costume it may assume.

* * *

The Burning Cross has failed so utterly to do any of these things that one can only be shocked at its irresponsibility. This is a cheap little quickie that tells its story in terms of the most infantile melodrama, that is little more than a good guys vs. the bad guys yarn—only this time, instead of gangsters or dope smugglers or cattle rustlers or counterfeiters, the bad guys happen to be the KKK. 2-20-48 Fri

Even worse, the film is so badly turned out that yesterday's audience at the Victoria tittered at presumably terrifying scenes of Klan destruction. When a film can make of the KKK only something to be giggled over, then, despite its protestations of high aims, it can only be judged to have done society a real disservice. 2-20-48

—SEYMOUR PECK

PM Reviews

THE BURNING CROSS, a Somerset film; written by Aubrey Wisberg; produced and directed by Walter Colmes. At the Victoria.

Johnny Larrimer	Hank Daniels
Doris	Virginia Patton
Charlie West	Joel Fluellen
Tony	John Fostini
Lud	Dick Rich
Strickland	Walden Boyle
Lieutenant Hill	Douglas Aylesworth
Mrs. Larrimer	Betty Roadman
Mr. Larrimer	Raymond Bond

PM
P.M.
N.Y.
N.Y.
F.

49a(3) 1948

General

Mixed Pictures

Lost 'Boundaries' Is Purchased By Metro

49a(3)

BY LILLIAN SCOTT

Chi Defender

NEW YORK—Two of movie-dom's biggest studios, Metro-Goldwyn Mayer and Twentieth Century-Fox are about to move on filming stories with an emphasis on Negroes, the Chicago Defender learned after a survey of what's current and what's coming up in motion pictures.

Sat 6-5-48

Definitely set is "Lost Boundaries" which is documentary producer Louis DeRochemont's first MGM film and which will be based upon a factual story by William L. White about a New England Negro dentist, who passed for white. A somewhat similar theme is found in the novel, "Qaulity" which is eing sought for screening by Fox's arryl F. Zanuck.

Chicago Ill

However, the screen rights of e latter are already held by a ox publicisit, Nate Dyches, who s reportedly said he wouldn't ll the property for any price to yone, as he is interested in ning it himself. Zanuck is said have offered Dyches $80,000 for e story, which deals with an al-ost-white Negro nurse, who re-ns home to the south after an rn education.

ese two projects which would many Negro actors jobs and oul also be Hollywood's first ll-length notice of the Negro nce "Imitation of Life" are not e only ones employing Negroes. fter a bleak winter as far as Hollywood employment goes, a score of new films included Negroes.

Already released are MGM's "The Pirates" starring Gene Kelly and featuring the Nicholas Brothers; United Artists' "The Time of Your Life" starring James Cagney and featuring Reginald Beane; Universal-International's "Casbah" starring Tony Martin and featuring Katherine Dunham; U-I's "Another Part of the Forest" starring Frederic March and including Libby Taylor and Smokey Whitfield; and UA's "Kings of the Olympics" which stars such great American athletes as Jesse Owens in the documentary film of the 1935 Olympics.

In the works now is MGM's big musical, "Words and Music" based on Rodgers and Hart, featuring Lena Horne, who will sing two of their hit songs—"Where or When" and one as yet unannounced. Jeni Le Gon has a featured role in MGM's "Easter Parade."

Miss Le Gon was also scheduled for a song but this portion of the film was deleted when it was edited.

Turning to the small, independent companies, Franchot Tone's new organization, Tower Pictures, is now filming "Jigsaw" starring Mr. Tone in New York and is seeking Canada Lee's services. It is also know here that actor Burgess Meredith is seeking the film rights of Sartre's "The Respectful Prostitute," which is a bitter commentary on the South's lynch mob tactics towards Negroes. However, it is believed that the price Sartre's American agent is asking is too steep. The grapevine also has it that the hit writing-directing team of Adrian Scott and Robert Dmytryck ("Crossfire") is interested in producing a film on the housing problems faced by many Negroes.

Sat 6-5-48

Tower Pictures are also producing a feature length film on juvenile delinquency for the Wiltyck School. "The Quiet One." in which many Negro children and adults will be used. The talented young composer, Ulysses Kay, has written the music for the film which will utilize non-professional actors. While Negro and white children have been portrayed together before, says Tower, the new film will be the first to show Negro and white counselors working together and dealing with children regardless of race.

Inquiry at U-I revealed that although Robert Montgomery still owns the screen rights of "Lights Out," a story of a blind veteran, whose best friend is a Negro, he does not plan to produce it for some time.

This roundup would not be complete without a mention of Paramount's new hit, "The Big Clock" starring Ray Milland, which includes an attractive young Negro maid, whose name unfortunately is not listed on the cast. While the part is very small, it is dignified, which is still rather unusual for Hollywood portrayals of domestic servants.

It is significant that of the pictures and actors named above, the majority of the actors are not straight dramatic personnel but can offer a supplementary talent in singing, dancing or playing a musical instrument.

Josh White Slated For Movie Part

Black Dispatch

49a(3)

HOLLYWOOD — (G) — Josh White (The House I Live In) Balladist, has been signed by Columbia Pictures to play a featured role in the film, "The Walking Hills," which stars Ella Raines and Randolph Scott.

Sat 6-5-48

Oklahoma City Okla

This is White's first Hollywood venture for several years because he has steadfastly refused to play in any movie which detracted from the dignity of the Negro race. In this film, White will portray the part of a guitar-strumming folk singer.

D. W. Griffith And 'The Birth Of A Nation'

Daily Worker

Wed 7-28-48

By David Platt

.Continued from yesterday)

IN THE Birth Of A Nation which appeared in 1915, David Wark Griffith's enormous technique was latched to a violently prejudiced story against the Negro people.

New York N.Y.

This infamous film which had for its theme the superiority of white skin over dark was based on Thomas Dixon's anti-Negro novel **The Clansman,** the bible of the Ku Klux Klan.

The cast included such future celebrities as Henry Walthall, Wallace Reid, Lillian Gish, Mae Marsh, Robert Harron and Walter Long.

49a(3)

The longest American film yet made—twelve reels—and the first picture to get a $2 top admission, **The Birth Of A Nation** reviewed the Civil War, the ruination of the South and the rise of the Klan—all from the viewpoint of the ex-slaveholder. The film exuded an almost psychopathic hatred for the Negro.

To the docile Negro domestic who remained loyal to his master, the film was exceptionally nice. On the other hand, the freed Negro who was glad to be rid of his chains was portrayed as arrogant, lecherous, cruel. Gus, the Negro servant, was depicted as a rapist when he went over to the Northern side.

In other scenes Negro statesmen of the democratic 'Black Parliaments' during Reconstruction were pictured with whiskey bottles which they emptied while sprawled with bare feet upon their desks.

The entire film was a mass of lies and distortions on a par with the forged, anti-Semitic Protocols of Zion.

The Klan of course was glorified as the savior of white womanhood. The South must be made "safe" for the whites, the film editorialized.

All these scenes were an open invitation to race riots and lynchings. The film was even advertised in the press as **"calculated to whip audiences into a frenzy"** . . .

Daily Worker

The Birth Of A Nation shocked and aroused the decent people of the country. It set in motion the first significant protest movement against anti-Negro films. The infant **National Association for the Advancement of Colored Peoples** brought Negro and white to the picket-line from coast to coast.

New York N.Y.

President Charles Eliot of Harvard, Booker T. Washington, Rabbi Stephen S. Wise and Jane Addams were among those who attacked this **"deliberate attempt to humiliate 10,000,000 American citizens and to portray them as nothing but beasts."**

Dr. Albert Bushnell Hart, the Harvard historian, assailed the false portrayal of the Union Army **"intended to leave upon minds the conviction that in Reconstruction times Negro soldiers freely plundered and abused the whites of the south and were encouraged to do so by white officers."**

Wed 7-28-48

Protests against the film reached such huge proportions that almost half the states in the union were flooded with bills to keep anti-Negro films out of the theatres. **The Birth Of A Nation** was forced off the screen in a dozen cities and the worst parts heavily cut in others.

In the South, the film was a godsend to the Klan. With this weapon the Klan expanded its membership to five million in the 1920's and inflicted enormous damage to Negro-white relations. **Recent attempts to revive The Birth Of A Nation** in the north **have been thwarted by progressive Negro and white groups.**

Canada Lee Shines In Another "Must"

The Defender

49a(3)

When you see the picture, "The Roosevelt Story," the memory-stirring voice that you will hear describing the effect of the depression on The Forgotten Man just prior to Franklin Delano Roosevelt's first administration, will be that of Canada Lee, famous Negro actor.

Canada Lee's career on the stage and screen of recent years is living proof of the faith that FDR had in the Negro race. On December 26, 1935, a letter written by him on the progress of the Negro in the United States included the following succinct paragraphs:

Chicago Def.

"It is truly remarkable the things which the Negro people have accomplished within living memory - their progress in agriculture and industry, their achievements in the field of education, their contributions to the arts and sciences and, in general, to good citizenship.

Very Hopeful

"It is my hope and belief that the Negro, inspired by the achievements of the race to date, will go forward to even greater things in the years to come."

Born Lionel Canegaya, of Puerto Rican parentage, Canada Lee has enjoyed a career which included hitches as a jockey, a musician, a boxer and, finally, an actor. He came by his professional name through the inability of a stuttering Madison Square Garden fight announcer to pronounce his original name properly. When the fight official came up with something which sounded like Lionel Canadalee, he took a fancy to the last part and adopted it as his ring and stage name.

His first job in the theatre was in a little theatre play called "Brother Mose," which was produced with the aid of the government's Negro theatre project. His salary was $26.86 a week. He never did figure out what the 86 cents stood for. But since the sum was adequate for his needs of the moment, he stuck to the job and liked it better with every performance.

Sat 2-7-48

Canada, who considered acting more fun than work, continued to appear in project and road show companies until 1937 when he got his big break - in Orson Welles' all-colored production of "Macbeth." And, finally, in 1941, as Bigger in the hit play, "Native Son," he won the Drama Critics Award. Then, in 1943, he came to Hollywood to appear with Tallulah Bankhead in Alfred Hitchcock's "Lifeboat."

Louis Jordan's Film, "Look" Ready Soon

The Defender 49a(3)

Sat 4-3-48

By Lawrence F. Lamar

HOLLYWOOD—"Lookout," the latest Louis Jordan film story currently in production for an early fall screening, is slated to present several patterns for race progress.

Chicago Def.

The film is to be laid in a background of western activities. Types will be western portrayed throughout by hard-riding western rodeo talent.

It was revealed, Jordan is a part investor in this picture venture, the third such thus far, which will be a full length film budgeted at $60,000. "Lookout" is being made by Astor Pictures.

Bud Pollard, veteran New York stage director is handling directorial reigns on this latest All-Sepia cast "hoss" opera. Following a day of exciting shooting, the director was host to the entire cast at Eaton's swank cafe at Sherman Oaks, Calif.

Sat 4-3-48

Additional swim and western atmosphere shots were taken over the past weekend at the home of western film star Pat Sterling in beautiful San Fernando Valley. In addition to Louis Jordan, the screen cast includes Suzette Harbin, Monte Hawley, Nappy Whiting, Maceo Sheffield, Louise Franklin, Bobby Johnson, Anise Boyer, Jack Gilroy, Tommy Southern and Frances Driver.

Sat 4-3-48

Theresa Harris Signs Contract

Chicago Defender

HOLLYWOOD—Miss Theresa Harris, talented screen actress and singer, completed the longest contract of her career here last week when the film, "The Velvet Touch," ended production. The picture, directed by Jack Gage, is a comedy-drama starring Rosalind Russell and Leo Gant.

Sat 5-1-48

Miss Harris, daughter of a late head of a Houston insurance firm, started out on a concert career, but decided upon an acting career. She has appeared in such films as "Jezebel," starring Bette Davis; "The Toy Wife," and "Baby Face," the picture which attracted Hollywood to her talents.

Actress Ends Long Contract

49a(3) Gen

Hollywood, Calif. (ANP)

Miss Theresa Harris, talented screen actress and singer, completed the longest contract of her career here last week when the film, "The Velvet Touch" ended production. The picture, directed by Jack Gage, is a comedy drama starring Rosalind Russell and Leo Grant.

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Audience Held Responsible For "Stereotypes"

Sat 1-24-48

49a(3)

Producer Of Picture On Anti-Semitism Is Writer Of Article

CHICAGO, Ill. — Offering a formula which will make decent roles for Negroes possible in Hollywood movies, RKO Production Chief Dore Schary who produced "Crossfire," says that the movie audience is largely responsible for racial stereotypes on the screen and explains how he gets around this box office hazard.

"Racial stereotypes existed in vaudeville and show business long before the movies came along," Schary writes in Negro Digest. "These offensive characters existed as far back as Dickens — and even Shakespeare. The audience accepts these stock characters on the screen because they exist in the audience's minds."

The recent war woke the audience up to the offensiveness of these characters, though, Schary continues, and when they were written out of scripts, producers discovered that they made more money on pictures.

"We found that when we offended less people, more people paid to see our pictures."

Sat 1-24-48

Citing the experience of "Crossfire" his movie on anti-semitism, Schary says that not all theaters will play this feature because it does tackle the problem facing a minority. But "Crossfire" was made on such a low budget that it will still make big money and as such will be successful.

Schary says the solution is a movie made from an honest, intelligent piece of material about the Negro that can be made on a low enough budget to allow it to get by at the box office. With a few such films as this, audiences in general will demand that pictures reflect the world of today as we all want it to be.

Scribe Cites Numerous Cases In Recent Films

Defender Chicago Ill

Sat. 7-31-48

49a(3)

Who is the invisible man?

Hollywood, by implication, says it is the Negro.

Although one in every ten persons in United States is a Negro, Hollywood seldom if ever depicts a person of color in a street scene, a milling crowd, or background throng—such as the curb line witnesses of a parade.

Where, queries Screen Actors' Guild, Screen Extras Guild, and Negro members of AGVA and AFRA, as they prepare a protest to be released soon, do the American Negro people hide themselves if they are never, never found in a typical street crowd?

Producers seem to be chiefly to blame. They and their carefully instructed public relations' chiefs have some thread worn excuses which they dust off each time a picture is produced in which Negro actors would seem to be a "must", but are conspicuous by their absence.

7-31-48

The Latest Excuse

Perhaps most lacking in logic of all is the recent explanation of R. B. Roberts who is currently producing at Enterprise studio a film called "Numbers Racket".

Can you imagine a movie about the numbers racket without a Negro in the cast?

"Numbers Racket" moves in and out of Harlem and practically co-stars New York City with Jimmy Hines, yet the picture dealing with a racket which is intrinsically woven into the warp and woof of Negro life, completely ignores all persons of color.

And Roberts, bolstered by his 'yes man' Robert Wachman of public relations says the "Negro is not essential to the structural plot." Wachman adds this further priceless explanation: "The production must definitely follow the perfection of the book."

Book Skipped Race, Too

The film is based on "Sutter's People" which nowhere mentions a Negro (a fact also most odd in a volume dealing with this racket).

Both observers of Hollywood's subtle Jim Crowism point out astutely that Twentieth Century Fox changed the plot of "Foxes of Horrow" and ignored the "literary perfection" with a similar purpose in mind. In that case, the female character most vitally "essential to the structural plot" was changed from a Negro to a white woman. Of course Negroes were retained in the picture, but this reversal of Wachman's retention-of-literary-perfection - theory shoved Negro actors out of the leading roles into minor spots in cotton fields, etc. etc.

The Real Number Story

Roberts could not follow Twentieth Century's plot reversal scheme, however, without coming up with a simple story about a game which was first played by West Indian Negroes in New York for an occasional penny or just to pass the time and seen by racketeers as potentially a big money maker and taken over by them.

This, from a "literary perfection" stand point would have been a "natural" for the opening scene of "Numbers Racket". But alas, it would have meant Producer Roberts, usually termed "liberal" in Hollywood circles, would have had to cast not one but many West Indian Negroes.

Some of the other worn excuses of the film industry for not using Negro actors are that southern theaters will not show pictures in which a Negro is depicted in a high type of character, or is depicted with white women in the same scene, and that progressive Negro leadership won't permit Negroes in certain types of roles or will raise a hue and cry over such depiction. While dodging the real issue, Jim Crow in Hollywood, these old excuses are not as illogically idiotic as the latest invention, the "not essential to structural plot" nonsense of Roberts and Wachman.

Negroes Given Big Break In Two Pics

49a(3)

By LILLIAN SCOTT

Chicago Defender

Chicago Ill

NEW YORK—Although a general policy change toward the hiring and treatment of Negroes is still not evident throughout the film industry, one company, Universal-International, is making strides on its own.

Sat 12-26-48

This became evident by an examination of two of its latest films: "Live Today for Tomorrow" starring Frederic March and Florence Eldridge, and "Rogue's Regiment" starring Dick Powell.

In the March film, Clarence Muse has a small part, smaller than most of his, but standing out by its quiet dignity in contrast to some of the stereotyped characterizations he has had to do in the past.

Muse has a small street corner flower stand in the "Live Today for Tomorrow" and throughout is addressed by the stars as "Mr. Pope." His relationship with the small town judge portrayed by March is a friendly, natural one unlike most of Hollywood's routine stories.

Sat 12-26-48

"Rogue's Regiment" gives Kenny Washington an even greater part—as a member of the Foreign Legion who helps Dick Powell. As a fighting man, Washington's characterization is on a level of equality with the rest of the hard fisted cast of adventurers.

Sat 12-26-48

That these two pictures were not isolated instances of Universal's policy, the Defender was assured by Lowell Benedict of the studio's public relations staff.

"The studio is making pictures with a strong social message," declared Mr. Benedict. He said that "Illegal Entry," now in production was a sensative film about the problem of Mexicans many of whom slip across the U. S. borders to the south. He also pointed to a forthcoming production, "City Across the River," a story about Brooklyn youngsters who are born with two strikes against them economically.

Sat 12-26-48

He revealed that the Universal also had under way "Family Honeymoon" starring Claudette Colbert and Fred McMurray and featuring Hattie McDaniel. "Miss McDaniel has an important role and its very sympathetically done," he declared. In this film the veteran star will not be stereotyped, he assured the Defender.

Sat 12-26-48

KENNY WASHINGTON AND DICK POWELL
. . . starring in "Rogue Regiment"

Kenny Washington May Drop Pigskin for Pix

49a(3) The Courier

Sat 10-9-48

HOLLYWOOD — If he can get the kind of screen roles he wants Kenny Washington, former All-American grid star at UCLA and now with the professional Los Angeles Rams, will put his football togs in mothballs for good.

Pittsburgh Pa

Washington, currently playing a French Foreign Legionnaire in Universal-International's "Rouges' Regiment," would like to get some more genuine acting roles of this type. If he sees even a fair possibility of this he will stick to acting, following in the footsteps of his father, Blue Washington, who enjoyed a very active screen career through ten years of silent films and the early days of the talkies.

"I would much rather act than play football," Washington declares. "Not only do I like it better, but it's more lasting. Advancing years don't send you into such quick retirement."

Sat 10-9-48

In "Rouges' Regiment," Kenny plays a member of the present-day French Foreign Legion. Alongside Dick Powell, star of the film, he is shown in combat against the Viet Nam in their guerrilla warfare with the French. Kenny puts his famous football passing arm to good use tossing hand grenades.

Ruby Dee Is "Cinderella" Girl

The Informer

DALLAS — The "Cinderella" story about the poor little girl who rises to fame and fortune is the dream of most young ladies. That's the story of lovely Ruby Dee, featured in "That Man Of Mine," playing at the Park theatre, Sun., Mon., Feb. 15-16.

Sat 2-14-48

However, while Ruby Dee rose from obscurity to film stardom, it wasn't merely the wave of a magic wand that brought this about. Hard work, perserverance and determination to succeed in her chosen work more than helped pave the path to success.

Dallas Texas

Born in New York, Ruby attended school there and graduated from the City's Hunter College. With a degree earned by majoring in languages and speech therapy, she began her career as a school teacher. But, students in her classes simply refused to believe that such a lovely, petit young Miss was to be obeyed. So pretty young she seemed more like the pupils than like a school marm. Seeing that her looks were going to be a counter-balance of discipline in her classes, Ruby gave up the idea of teaching and turned her talents toward the stage. As a charter member of the American Negro theatre, Ruby has participated in several of its productions. But she had to put aside the thoughts of going on the stage when she started to teach school. Now that her class room days were at an end, Ruby felt that she could once more continue her stage efforts. Within a short time she was devoting her time to the theatre, and in almost nothing flat, she has moved into the limelight as one of the foremost actresses of the A. N. T. Beseiged by offers from prominent Broadway producers she chose a role that showed off her talents to best advantage. Playing the title role in the Broadway hit Anna Lucasta. In this role she has won universal acclaim from critics and theatre-goers alike. Playing opposite romantic Harrell Tillman, Ruby turns in an ace performance as the leading lady who is given the brush off in "That Man of Mine."

Sat 2-14-48

How "Crossfire" Villian Learned About Hate

The Fla Tattler
Jacksonville, Fla.
Sat. 5-15-48
49a(3)

CHICAGO:— My friends advised me not to play the race-bigot vilian in 'Crossfire' because they thought the picture was too controversial," says Robert Ryan in May Negro Digest, "but I acepted the part because I want to fight the prejudice that hits my Negro friends."

"I hate American fascists," RKO star Ryan continues, "and I have often met them in one way or another. But my first real encounter was through a colored college chum who became my good friend at Dartmouth."

He had been sheltered at his own home, Ryan admits in the Negro Digest story, and accepted Jim Crow as a matter of course. But when his Negro pal explained to him that he was afraid to speak to a whtie friend in public without first being spoken to, Ryan's fight against discrimination was on.

Sat. 5-15-48

'And when you hate a character enough," Ryan continues, remember all the things he does. I think my hate showed through in 'Crossfire' so that I was able to show up that anti-semitic stinker I portrayed. I certainly know I did all I could to get in every lousy thing about him I could".

WALT DISNEY RUNS DOWNS "REMUS" ORIGIN

Tribune
Sat 4-24-48
49a(3)
Los Angeles Calif

Who was "Uncle Remus?" was he actually a living character taken over by Joel Chandler Harris for his famous stories of the old South? Or was he merely a child of Harris' exuberant imagination?

This old question, always brought up in connection with the animal fables that made "Uncle Remus" a familiar and important figure in world literature, has been answered by the study of Harris that Walt Disney conducted during production of his latest Technicolor musical feature, "Song of the South," showing tomrrw at the Arlin theatre.

Biographies and letters of Harris indirectly deny that "Uncle Remus" was a portrait of Bob Capers, or of Old Herbert, both Negro servants whom Harris had known as a child and from whom he had first heard the fabulous lore of forest animals, says Disney. Harris also denies, in his private papers, that "Uncle Remus," actually a gardener in Forsyth, Georgia, was the model for the "Remus" of his books, the producer reports.

Sat 4-24-48

Instead, Disney asserts, "Uncle Remus" was a composite of at least a dozen Negro story-tellers Harris had known, and the "Uncle Remus" stories are not only collections of folk-tales as told by these men, but also in many cases personal invention of Harris himself.

In his screen production Disney uses the medium of integrated cartoon to visualize the actual stories of "Brer Rabbit," "Brer Bear," and "Brer Fox," as told by "Remus." But the screen drama is portrayed by a human cast that includes James Baskett, as the "Uncle Remus," Ruth Warrick and Eric Rolf as the parents of Bobby Driscoll who plays the protege of the kindly story-teller.

NOTED SLEUTH SUBJECT OF FILM

49a(3)
Calif Voice

HOLLYWOOD, March 29—Johnny Broderick, veteran New York City detective, and noted for his astute methods and tough tactics in the handling of hoodlums and other undesirable characters on his Broadway beat, will be the subject of a film on the RKO agenda.

Fri 4-2-48

Broderick, who retired from active duty about six months ago, is well known and warmly regarded among thespians along the Big Stem, will be technical adviser to the film. Robert Mitchum is named to portray the former plainclothes man.

San Francisco Calif.

FILM TO DEAL WITH NEGRO

Voice
49a(3)
Oakland Calif Tri.

HOLLYWOOD, Calif., May 24—

6-28-48

Edward Dmytrk, Director, and Adrian Scott, producer, two of the ten film writers, producers and directors, who won postponement from the Federal Court on contempt charges, are financing an independent film, entitled "Albert Sears." The film is a hard-boiled, straight-forward message, dealing unflinchingly with the Negro housing problem. It promises to seep deep into the very foundation of prejudices and covenants as they have been practiced in this country.

6-28-48

Movie Notes

Newsweek
Mar 8-23-48
Dayton Ohio

Comedy films are doing so well at the box office that producers will spend some $30,000,000 in the next few months turning out all types from fantasy to slapstick . . . The FBI recently broke up a film-piracy ring, bagging 70 contraband prints of major features. They're believed to be part of the hundreds of films that disappeared from the armed services stores after the war . . . The latest so-called "message" picture to be dropped from production is "Quality," which concerns a Negro nurse's romance with a white doctor. Twentieth Century-Fox intended it as a follow-up to "Gentleman's Agreement" . . . "Fire," George Stewart's forest-fire novel written with the cooperation of the U.S. Forest Service, will be made into a movie. Linda Darnell probably will play the girl lookout.

Film in which Negro actress had 20 parts to be re-shown

Los Angeles Tribune
Los Angeles
49a(3)
Calif

Veteran actress, Madame Sul-Te-Wan, who has been playing character parts in Hollywood since 1915, will appear in person at the opening of Memorable Films Society's "Series II, 1948" of outstanding motion pictures on May 27 in the Society's theatre.

Sat. 5-15-48

Scheduled is a showing of D. W. Griffith's three-hour long classic, "Intolerance", made in 1915, and in which Madame Sul-Te-Wan played over 20 parts.

The picture tells four separate and complete stories, and includes the screen's first major attempt at a super-spectacle, "The Fall of Babylon". It includes in its cast such film notables as Lillian Gish, Constance Talmadge, Monte Blue, Erich von Stroheim, Alma Rubens, Mildred Harris Chaplin, Colleen Moore, Douglas Fairbanks, Sr., De Wolf Hopper and Elmo Lincoln.

Films to follow "Intolerance" include: "Grand Illusion" (French), "Husbands or Lovers" (Emil Jannings), "Bombshell" (Jean Harlow), "The Boys From Syracuse" (Rodgers and Hart music), "Sunrise" (Janet Gaynor), "Reaching for the Moon" (Douglas Fairbanks, Sr. — Bebe Daniels), "Mutiny on the Bounty" (Laughton — Gable), "Indiscreet" (Gloria Swanson), "The River" (famed U. S. documentary), the German avant-grade subject "Hands" made in 1929, and Philip Sudano's original 16mm. experimental film "I Dreamed of Murder".

49a(3)

Screenings are restricted to memberships only. Information pertinent to membership may be hd by addressing P. O. Box 1109, Hollywood 28, or by calling HUdson 2-8169 evenings only.

Now 75, Madame Sul-Te-Wan is still active in pictures, having recently finished playing in "Mr. Joseph Young of Africa."

Sat 5-15-48

Race Conscious 3-23-48 Sun

The prospect that Twentieth Century-Fox will make a film dealing with passing from the Negro to the white race (a subject already announced by Louis de Rochemont for his first Metro film, "Lost Boundaries") came to light last week with the news that Darryl F. Zanuck is interested in acquiring "Quality," a novel by Cod Ricketts Sumner, published in 1946 by Bobbs Merrill. 3-23-48

The screen rights to the novel, however, are held by Nate Dyches, a Fox publicist, who said at midweek: "I'm not selling to anybody. I've got my own plans for making the story into a picture." According to one report, Zanuck has offered Dyches $80,000 for the property, at which price the publicist would presumably clear a neat profit. Dyches stubbornly refused to discuss the reports, however, beyond stating that Zanuck is one of "numerous producers who are interested." Zanuck, himself, was not available for comment on the matter, according to his representatives, and it remained to be seen whether Dyches could be induced to abandon his plans for his own production. New York, N.Y.

"Quality" deals with an almost white Negro nurse who leaves a Boston hospital to return to her people in the South. In some respects it parallels de Rochemont's "Lost Boundaries," a factual story by William L. White about a New England Negro dentist who for years passed for white. De Rochemont, who apparently dispelled Hollywood's long-standing inhibitions regarding Negro problems when he announced his project last March, stated that he hopes to start his picture in July.

By Albert Deutsch

49a(3) gen.

Why Do Movies Back Away From Honest Portrayal of Social Issues?

P.M. New York, N.Y. Fri. 5-14-48

Hollywood, as Eric Johnston, the movie czar, describes it, is God's great gift to Americana, inhabited mainly by idealists who are forced to accept money as an inescapable penalty for indulging in creative art. It doesn't take the listener long to realize why this persuasive and personable character sold the U. S. Chamber of Commerce so effectively during the four years he headed it.

As I noted yesterday, I interviewed Johnston in Washington last week when he was serving as chairman of the National Conference on Family Life. He readily admitted that some Hollywood products presented a distorted view of American family life and that some over-glamorized life in general, but he denied that American films in general fitted these categories.

Deutsch

"Too many critics expect every single picture to faithfully portray all the characteristics of all American life. It can't be done. The picture industry is a great mosaic, with an infinite variety of pieces. Taken all together, I claim they form a fairly accurate pattern of contemporary life."

"Many people, including myself, don't see any accurate portrayal when your pictures dress up female proletarians in mink, satins and Hattie Carnegie creations," I observed. "Sometimes one thinks it would be swell if Hollywood would go bankrupt so that producers would be forced to switch to the kind of wonderful films now pouring out of poverty-stricken Italy, France and England. Why is it that we don't get a *Shoe Shine*, an *Open City*, or a *Paisan* out of Hollywood? When will the American film industry tackle social issues on an honest adult level?"

"I don't think we've got to go bankrupt first," Johnston answered, smiling. "We've made a start in handling social issues already. You remember *Grapes of Wrath*–"

A 'Crossfire' For the Negro?

"Yes, and I recall seeing a recent news item from Denmark stating that the Hollywood producers were insisting that the picture should not be exhibited there without a notice before and after each showing with these words: 'Conditions portrayed in this film are not typical of American life.' The producers never were so squeamish when they eagerly sold gangster murder, sex and sin pictures abroad." Fri. 5-14-48

"Well, the truth is that we were pressured by many sources, including some Government agencies, not to show that picture at all in foreign countries. But we're still showing it. Then there's pictures like *Crossfire* and *Gentleman's Agreement* that tackle the problem of discrimination head-on."

They're both praiseworthy efforts," I said. "They attack anti-Jewish discrimination forcefully. But when is Hollywood going to do the same thing for the tenth of the Nation that is dark-skinned?"

"We'll come to that, too, eventually," Johnston answered. "When I came into the picture industry two years ago, I was told the movies would never dare tackle the theme of anti-Semitism. We've done it. PM New York, N.Y.

"You must realize the pressures we're up against. It's easy to blame Hollywood for everything. But people don't give adequate weight to the mass pressures we have to face every time we touch a controversial subject. Take the exhibitors, for instance. They keep telling us that they want us to send them pictures that will persuade people to buy tickets, not to incite them to picket their theaters. 5-14-48

"Then there's the reality of the situation. For good or ill, most people go to the movies to be entertained, not to be instructed. If they can be enlightened while being entertained, well and good, but entertainment must come first. The critics may praise the dreary type of realistic picture, but usually enough people can't be persuaded to pay to see them. Surely, you wouldn't suggest that we make films to be shown in empty theaters."

Says People Flock In Despite English Critics

I opined that good, true-to-life pictures could attract as big audiences as the phony kind. Johnston shrugged his shoulder. PM

"It may interest you to know that the British critics pan American pictures, but the English people queue up in great numbers to see our films. The same is true on the Continent. American critics, on the other hand, praise the foreign films such as those you mentioned. But outside a few metropolitan areas, relatively few American moviegoers bother to see them. One might regard this as regrettable, but it is a fact of life, and we have to face it. Audiences, here and abroad, generally prefer a fast-moving picture that can keep them entertained to the slow-moving kind with a dreary theme. You can't afford to ignore that preference if you're in the business of making pictures."

"Returning to our original theme," I said, "what can be done to make family life in Hollywood more wholesome than it is portrayed in our recent dispatches?" New York, N.Y.

"We have many stable and happy families in Hollywood," Johnston answered. "They lead quiet lives, and they don't make news. As for the others, I am sure you wouldn't suggest that I try to regulate the private lives of film employes." 5-14-48

I wouldn't. You can't help recalling, however, that this delicate consideration of the moviemakers didn't prevent them from trying to regulate the private thoughts of their minions.

RKO Chief Sees Better Film Roles

Afro-American Baltimore, Md. 49a(3) Sat. 1-31-48 gen.

CHICAGO—Offering a formula which will make decent roles for colored persons possible in Hollywood movies, RKO production chief, Dore Schary, says in February Negro Digest that the movie audience is largely responsible for racial stereotypes on the screen.

"Racial stereotypes existed in vaudeville and show businesses long before the movies came along," Schary writes. "These offensive characters existed as far back as Dickens—and even Shakespeare. The audience accepts these stock characters on the screen because they exist in the audience's minds." 1-31-48 49a(3)

The recent war woke the audience up to the offensiveness of these characters, though, Schary continues, and when they were written out of scripts, producers discovered that they made more money on these pictures.

Bigger Box Office Draw

"We found that when we offended less people, more people paid to see our pictures."

Citing the experience of "Crossfire," his own movie on anti-Semitism, Schary says that not all theaters will play this feature because it does tackle the problem facing a minority. But "Crossfire" was made on such a low budget that it will still make big money and as such will be successful.

Schary says the solution is a movie made from an honest, intelligent piece of material about colored people that can be made on a low enough budget to allow it to get by at the box office. With a few such films as this, audiences in general will demand that pictures reflect the world of today as we all want it to be.

FOR BETTER MOTION PICTURES:

Afro-American

Philly Artist Seeking Improved Film Roles

49(a)(3) Baltimore, Md.

Sat. 5-29-48

PHILADELPHIA

Like many Americans, John Brantley Wilder, West Philadelphia artist, is more than a little dissatisfied with the way colored persons are represented on the screen. He, however, is doing something about it.

For the last six weeks, Wilder has been assailing the movie industry's racial problems before white and colored groups. He has drawn up a petition to which he hopes 10,000 signatures will soon be affixed.

Has 5,000 Signers

When the petition, which now carries the names of more than 5,000 Philadelphians, is complete, he will personally present it to Eric Johnson, president of the National Motion Pictures Association.

The petition urges Hollywood to change its policy to a "more factual, dignified and sympathetic view toward America's minorities."

At present, Wilder contends, characterizations of colored persons are of a distorted nature. This, he feels, is harmful since movies shape the thinking of many Americans. 5-29-48

Lashes Tacit Restrictions

In his round of speech-making, Wilder has avoided lambasting specific films. Rather, he has leveled his guns at the sub rosa agreement among movie moguls limiting the casting of colored persons to roles of comedians, servants and the like.

He points out, however, that he is not interested in having such roles eliminated. What he wants most is more representative characterizations of colored persons, a truer picture of their "cultural, industrial and educational" contributions.

No Different

The artist, whose studio is at 5531 Spring St., thinks that the movies have given widespread notoriety to the fiction that colored persons are different from others. He wants the industry to show that we "think, act and proceed like any other group."

Although he has been a longtime foe of Hollvwood's racial policies, Wilder received the inspiration for his current campaign in February, when actress Lena Horne spoke out against those policies during Negro History Week.

Miss Horne's stand, he asserted, has sliced into her income, and that, he pointed out, is one reason other Americans should support

ner. Sat. 5-29-48

Wilder's petition is in the form of a scroll which rolls out of a box. When it is presented to Johnson, it will be cased in a plexiglas container especially prepared for him by the Rohm-Hass Company.

More Petitions Urged

He said he hopes other petitions will be drawn up in other cities. He plans to speak in a number of places while traveling from here to Los Angeles to present his scroll to Johnson.

Most of the names on the scroll have been signed by members of the organizations addressed by Wilder. These groups include the Catholic Women's Charity Club, Inc., West Philadelphia Consumers Cooperatives, NAACP, Les Beaux Arts, Frontiers Club of Philadelphia, Fellowship House and Church, American Jewish Congress, Chris Perry Elks, O.V. Catto Elks, and the Cheyney State Teachers College student body.

Just Why Was Jackie Robinson Pix Shelved

The Defender

49(a)(6)

From Variety

Sat 3-6-48

Sudden dropping of the projected Jackie Robinson biopic from Eagle Lion's releasing schedule may lead to a snowballing of the incident into a cause celebre. The problem of presenting a Negro on an equal plane with whites in pix is a ticklish one particularly in the South, and some Negro groups are eyeing the tiff to see if a question of race discrimination

Chicago Def.

"Brooklyn, U. S. A." His rep. General Artists Corp., is seeking to settle his claims.

Presenting his side of the story, Jack Goldberg claims that all bets were called off because there was no assurance that the film could be completed before Robinson was drafted for spring training.

Sat 3-6-48

In its corner, EL asserts that delays in putting through necessary financing were behind the abandonment. Added to that, it's said, the scenario wasn't finished in time to meet the deadline presented by the spring training.

Trade circles note that many large chains in the South would have refused booking of the film as a matter of routine policy. While Negro flickeries would have gone big for the pic, returns from them are generally inconsequential compared to the size of rentals from regular houses. Question is also presented whether southern exhibs, recently of the fanfare over a Negro, might not take it out on EL on other product.

Accused "Reds" to Film J.C. Housing

Afro-American

HOLLYWOOD (ANP) — "Albert Sears," Millen Brand's 1947 novel which deals with housing discrimination, will be produced by Adrian Scott and Director Dmytryk, two ex-RKO members, who were dismissed by RKO after they refused to tell a Congressional committee whether they were members of the Communist Party.

Sat 3-[illegible]-48

They have formed an independent company, called Sentinel Pictures, which has been incorporated for $200,000. Scott is pres., Dmytryk, v-pres.

Baltimore Md

Screen rights to the novel are held by Scott. All participants in the venture have deferred payment of salaries and will share in the profits. The film is expected to be made this summer, budgeted at approximately $175,000.

If no distributing company will release the picture, the Sentinel will handle that end on a road-show basis.

Chicagoan Produces Own Movie In Hollywood; Others To Follow

The Defender

49(a)(6)

Sat 8-21-48

HOLLYWOOD, (NPB) — **Byron G. Anderson, Detroit and Chicago businessman stole a march on Hollywood last week when he announced the completion of the first of a series of six All-Negro cast pictures his newly formed company were slated to make.**

Chicago Def.

The production, an original story from the pen of Vivien Cosby, will reach the screen under the title "Project No. 5". The story tells the struggle of a young musician, despite his superior talent, in the effort to reach the top. Forty-six Negro actors and actresses, comprise the cast required to make the film.

Music running through the full length production is by Austin McCoy. Featured in the cast are Austin McCoy, Eunice Wilson, Bill Walker and Joel Fluellen with **Shirely Haven, Ray Martin, Jay Brooks**, Mildred Boyd, DeForrest Covan and **Austin McCoy's 11-piece band.**

Specialty dances in the film are performed by Louise Frankly and Byron Ellis. The picture, is the first all-Negro cast film to be filmed in cinecolor.

"Project No. 5", in many ways will bring to the screen for the first time, certain interesting phases of Negro life completely ignored by other film makers. The theme song, "A Lovely Day," is introduced to the screen by Eunice Wilson.

Sat 8-21-48

In the screenplay, Austin McCoy, appears as Ted Wayne, the struggling musician who later becomes an orchestra leader; Eunice Wilson, is seen as 'Cynda Drake'; Bill Walker as 'J. T. Richards'; **Joel Fluellen, as Drums Miller; Shirely Haven as Marie Gerald; Ray Martin as Ringer Gordon; Mildred Boyd as Barbara Gerald; Jay Brook as Lefty; DeForrest Covan as Charlie; Austin McCoy's band appears as Ted Wayne's band and Louise Frankelyn and Byron Ellis play themselves as specialty dancers**

Memphis Bans Film, 'A Song Is Born'

MEMPHIS, Dec. 2.—(P)—The board of censors here announced today that the movie, "A Song Is Born," starring Danny Kaye and Virginia Mayo, has been banned. Board chairman Lloyd Binford said the musical is "inimical to the public welfare."

Fri 12-3-48

Binford said the picture "is supposed to be about the birth of Jazz in New Orleans." But, he added, "jazz and the blues were actually born in Memphis anyway, down on Beale Street. There is too much French in New Orleans for jazz."

Fri 12-3-48

The head censor said the movie also contains a "gambling scene" and "shows a rough, rowdy bunch of musicians of both colors. There is no segregation."

'Gentleman's Agreement'

Most people have known always that there often is a "gentleman's agreement" in regard to minorities. There are "restricted" hotels, beaches, neighborhoods, where those of the Hebrew faith are kept out by little devices that are mean and treacherous to our American ideal of democracy.

49a(3)

The News
Birmingham, Ala.
Mon. 4-19-48

In the film, *Gentleman's Agreement*, this existing condition is examined dramatically and pretty effectively. The thesis is set forth that to create tolerance in a fair and honorable human being, he has only to experience for himself the agony of injustice and intolerance that is so often meted out to another whose only fault is the accident of birth which made him different. The old saying, "There but for the grace of God go I," is here put into effect. Under its spell of personal identification, prejudice dissolves and sympathy springs up in its place.

In the hardening process of growing up we less and less often ask ourselves the question: "How would I feel if I were a Jew?" But in this film the hero, Schuyler Green (Gregory Peck) makes the question come home to himself by assuming a Jewish identity and receiving shock after shock in his casual encounters with the society that he had thought he knew. It is all for a series of magazine articles he is doing on anti-Semitism, but the situation becomes very real to him, and it makes him understand the stupid futility of people (gentiles) who deplore the abuses Christians practice on Jews and who yet do nothing, risk nothing, let chance after chance go by to put themselves on the side of their own souls and consciences. Such a one was the girl who was loved by Green, a part that Dorothy McGuire plays with great sympathy and understanding. She was ashamed to sit at a dinner party and hear someone tell an indecent story about "kikes" and "yids," but by her own admission she just sat there and did nothing.

49a(3) The News

Many of us sit and do nothing. Those who are indebted to Jewish friends, and have so much cause to love and trust them, still do not sufficiently lift our voices against this unworthy growing intolerance. It is good to find Hollywood doing it at last.

Birmingham, Ala.

Propaganda? Yes, the film's *raison d'etre* is propaganda, no doubt about it. But it tells a story that is interesting and dramatic, and it tells it well with capable actors and intelligent direction. There is, of course, always the question of whether propaganda can also be art, and in the case of *Gentleman's Agreement* one must decide it for himself. Perhaps it is best answered here by saying that the characters do have reality and interest over and above the theme. And the theme is unfortunately inherent in our lives, as everyday as a train whistle and quite as full of sound and fury.

News 4-19-48

'The Gentleman' Show His Hand

49a(3)

Afro-American
Baltimore, Md.
Sat. 5-29-48

Makes Strong Attack Against Colorphobia

By CARTER JEWELL

WASHINGTON (ANP) — A headlong attack against modern racial or sect prejudice is scored in "Gentleman's Agreement" which ~~is being~~ shown in theatres in various parts of the country. Incidentally it assails restrictive covenants which the U.S. Supreme Court recently outawed. 5-29-48

Starring Gregory Peck, Dorothy McGuire and John Garfield, this year's film academy award winner brings out the experiences and hurts Jews suffer because of anti-semitism, but all the details reflect the anti-colored circumstances under which colored Americans experience hardships and oppression more widespread and disastrous than that suffered by Jews.

It would be much more difficult for a white man to turn colored six weeks to live their experience so as to understand the suffering, restrictions and inconveniences to which they are put on account of race and color than for a Gentile to turn Jew for the same purpose.

While relying on color to differentiate a white man from a colored man is by no means a perfect criterion, it is in America, after nearly a century of racial segregation, a pretty reliable factor.

"Gentleman's Agreement" is a splendid gesture toward sound education on the screen against the prejudices and hatreds which militate against efforts for world peace and interracial accord. We are fortunate to have help from the theatres in this great cause.

49a(3) 1948 "Interference"

Halfback Ends as End in Movie

4

Detroit Free Press
Detroit, Mich.

HOLLYWOOD — (AP) — The movies are running true to form. Contradictory, that is.

4 (3)

Kenny Washington, great Negro halfback at UCLA and for the Rams, a professional football team, has been given a role in "Interference," with Victor Mature and Sonny Tufts.

He'll portray a sensational pass-catching end. Kenny never played end in his life.

49a(3) 1948 "It's Always Spring"

Afro-American

49a(3)

Baltimore, Md.

Sat. 1-31-48

ANOTHER GOOD ROLE — Pearl Bailey, who is due in Hollywood this week for a role in Paramount's "It's Always Spring." She was last seen in "Variety Girl."

49a(3) 1948

"Killer Diller"

"Killer Diller" Movie Studded With Stars

World

49a(3) Memphis Tenn

Fri. 1-9-48

NEW YORK — (ANP) — The new moving picture, "Killer Diller" just completed at the RKO studios here by the All-American Pictures Corporations, has a scintillating roster of stars playing in it. Fri. 1-9-48

Among those featured in the film are:

"The King Cole Trio;" Dusty Fletcher of "Open the Door Richard" fame; Andy Kirk and his band; Butterfly McQueen who attracted attention in "Duel in the Sun"; Jackie Mabley Patterson and Jackson, The Four Congaroos, Clarke Brothers, George Wiltshire, Freddie Robinson, Nellie Hill and Beverly White.

"We really think it is one of the best films of its type ever turned out," said E. M. Glucksman, president of All-American pictures. "We spared neither expense nor pains. It's like going to a glorified vaudeville show with nothing but top talent."

'Kingsblood Royal' To Be Filmed

Thur. 6-17-48
P.M.

Kingsblood Royal, Sinclair Lewis' best-selling novel, will be brought to the screen as the first production of the recently formed Pioneer Pictures, it was announced yesterday by Ralph Cohen, president, and Jules Bricken, vice president. Pioneer acquired the screen rights to the novel in a deal which will guarantee Lewis around $75,000, including a percentage of the picture's profits. New York, N.Y.

The producers are currently negotiating with Ben Hecht to write the screen treatment of *Kingsblood Royal,* which will be filmed in the East in semi-documentary style. A search is now in progress to locate a town in this area which bears a resemblance to the town picture in Lewis' novel.

6-17-48

Admiration for a 'Couple of Fools'

49a(3)

Star

HOLLYWOOD, July 19 — There were many writers, directors and producers out here who wanted to make a picture out of Sinclair Lewis' *Kingsblood Royal.* This, you will recall was a provocative novel about a respected white citizen who suddenly discovers he has Negro blood and adopts a new way of life as a result of that discovery. New York. N.Y.

Anne Shirley

Many in Hollywood tried to persuade their studios to do this story but failed. Tue. 7-20-48

The argument that came thundering at them usually from the vice president in charge of production was, "Yes, we like new ideas but we cannot take on a picture like *Kingsblood Royal.* This picture dealing with the Negro problem could not play in the South. Thirteen states below the Mason-Dixon line would refuse to have anything to do with the picture. Any picture which is denied the revenue of so many states cannot be expected to return a profit. Why then should we make a picture which we are absolutely certain will be a failure.

And Another Thing

"And there's something else. Exhibitors would not only refuse playing time to *Kingsblood Royal* but they would also threaten to refuse playing time to our other product. Only a fool in the face of this situation would dare make a picture like *Kingsblood Royal.*"

I happen to know a couple of fools who have my complete admiration. They are Jules Bricken and Ralph Cohn who live and work in New York City. Ever heard of them? No? Well, you will.

Jules Bricken and Ralph Cohn have the rights to *Kingsblood Royal* and are going to make it into a picture. Tue. 7-20-48

Bricken and Cohn are ex-GI's who worked in the motion picture division of the Signal Corps during the war. Bricken had no experience in motion pictures before he went into the service. He served his theatrical apprenticeship on Broadway in a number of ways — as stage manager, songwriter, writer, etc.

Ralph Cohn is a member of the family which runs Columbia Pictures. His father, Jack Cohn, is the executive head of Columbia's eastern unit. His uncle, Harry Cohn, is head of Columbia production in Hollywood. Star

Worked at Columbia

Prior to his entrance into the Army, Ralph Cohn learned his production in the "B" unit at Columbia where he made pictures which he would prefer to forget. Now, with Bricken, he is out to make a challenging subject which will be produced independently of the facilities of Columbia studios.

Contrary to what you might think, the men out here who wanted to make a picture of *Kingsblood Royal* are not casting envious eyes or putting creative hexes on Bricken and Cohn. They are waiting to cheer and applaud the production of a good, inexpensively-made picture. New York. N.Y.

Breaks Down Bias

They know that when a good picture is made introducing a new subject, this breaks down the imaginary walls the industry has set up against new ideas. And they consider the threat of southern exhibitors to be imaginary or unrepresentative anyway of the whole of the South. They grant that a few exhibitors will refuse to show *Kingsblood Royal.* But there are many more, they say, who will welcome an honest picture on this subject, who do not consider the 13th Amendment a useless appendage to the Constitution. Tue. 7-20-48

And assume the worst, they say. Assume that such a picture will not play one theater in the South. What about the North, the East and the West? And most important, what about the box office right now? Have the formula pictures now surfeiting U.S. theaters helped to revive a sagging box office?

Negative Answer

The answer is emphatically no! There was a time not long ago when the public went to both good and bad pictures. Today audiences feeling inflation upon them are more selective. Bad pictures are studiously avoided. Star. New York. N.Y.

There is an audience for *Kingsblood Royal.* It may not be the usual motion picture audience, which is dominated by bobby soxers, according to the Gallup people. It's my guess that it is an audience that doesn't go to the movies often, educated in the belief that they can't expect the usual picture to be a good picture. These audiences come out when they hear something new is to be found at the local theater. The success of pictures like *Gentlemen's Agreement, Crossfire,* and *The Best Years of Our Lives* proves that. Tue. 7-20-48

We out here await with anticipation and pleasure the production of *Kingsblood Royal.* And when that picture is finished, we will be glad to give citizens Bricken and Cohn big fat contracts and all our expensive facilities. We will also saddle them with all the fears and restrictions which will make it practically impossible for them to use those facilities well.

New film company to make "Kingsblood Royal"

Tribune Los Angeles Calif.
Sat. 7-3-48

NEW YORK — "Kingsblood Royal", Sinclair Lewis' best seller on the Negro problem, will be made in semi-documentary fashion by newly incorporated Pioneer Pictures, it was announced here today.

49(a)(3)

First production of the new company, the film will be shot here in New York. President Ralph Cohen and vice president Jules Bricken said they will try to get Ben Hecht to do the screen play.

Sat. 7-3-48

Author Lewis has been guaranteed "$75,000 including a percentage of the picture's profits," it was stated.

$64 Question: Is "Knock On Any Door" Too Hot For Hollywood?

Sat 3-6-48 The Defender

Chicago, Ill.

49a(3)

BY LOUISE STEPHENS

Latest on "Knock On Any Door", Willard Motley's best seller, according to Hollywood is that it now belongs to Humphrey Bogart, who bought up, for his own production, pictures belonging to late Mark Hellinger. Showing excellent judgement, Bogart says he can't play Nick Romano but that the picture ought to be produced at once while the subject of minority groups and the need for social progress is "hot". Hollywood surmises, therefore, that he will sell it.

The Defender

It is to be hoped that someone buys it quickly. "Knock On Any Door" has had enough publishing and production problems to date, without any more. It's much too good as movie material to be passed over, despite fear of certain producers that the censors will crack down on it. It addition, the price to Motley was, as movie prices go, dirt cheap and unless Bogart plans to make a profit off of it, ought to go under the hammer at a fairly reasonable rate. We hope Motley will hop from his coast hide-out to the center of things and see that action is taken.

Sat 3-6-48

Talk about who should play Nick, the stellar role, leaves most people rather up-a-tree. No one suitable comes immediately to mind. George Raft, who would have been a natural for the part some years ago—is too old.

Turhan Bey is probably the best bet, most fans agree. And with a lot of Hollywood make-up trickery the coloring of Mickey Rooney might be fixed so he would look as sleek and dark as Nick Romano. In the Negro field, and a Negro should be considered for the part especially since Motley is of the race—we think of Willie Bryant who perhaps has a few years too many to his credit to fit Nick exactly, but Hollywood can make a grandmother look like a Bobby Soxer—so this should present no difficulties.

Chicago, Ill.

Actually—and we give Hollywood the suggestion gratis—a wonderful publicity stunt and a worthwhile move to boot would be a national contest among neighborhood youth centers, such as Hull House, Harlem Boys' club and Neighborhood House on the coast to find a youth to play Nick. Not only would the stellar role be filled by this method, but it would provide for the youth centers a new incentive to membership—and consequent escape of many potential Nicks into the haven of such community centers by way of the competition.

Sat 3-6-48

UCLA Student Signed For Role Of 'Sunshine'

The Defender

49a(3)

Sat 9-4-48

"Knock on Any Door," the best seller book by Willard Motley is being filmed by Humphrey Bogart for Columbia with accent on youth. That is comparatively unknowns will have the lead roles.

Chicago, Ill.

"Nick Romanio" himself will be played by John Derek, a capable youngster with a promise that was discovered by Bogart when the latter was touring the army camps abroad. Bogart thinks he has the perfect "Nick" in Derek—he'll attempt to prove it by giving the lad the most important part he has ever been asked to handle. He has been a mere bit player in previous appearances before the camera.

For the part of "Sunshine" Bogart has chosen Robert A. Davis, a young actor from Mobile, Ala., and at present a student at Actor's Laboratory in Los Angeles. Previously a student at UCLA. Davis had appeared in campus plays and in several minor roles in Hollywood. His acting is limited to what he has picked up since coming west but scouts for Bogart are known to have liked his acting well enough to suggest him for the role in the Motley story.

Decision by Bogart to purchase the story for filming brings to an end the more than a year of dickering by various companies to purchase the novel that was written by a former Chicago Defender reporter and editor. Three major companies were in the bidding one of which offered more money for the story but Bogart's particular adaptation appealed most to the author. Motley had previously turned down two offers because the screen writers in-

Sat 9-4-48

What Humphrey Bogart Did to A Powerful Social Novel

Daily Worker

New York, N.Y.

49a(3)

By David Platt

THE ERIC JOHNSTON Office and Humphrey Bogart turned Willard Motley's hard-hitting social novel **Knock On Any Door** into a "powred-puff" movie, Ebony Magazine charges in its current issue.

Motley, the magazine claims, had an agreement with the late Mark Hellinger which "guaranteed to retain the mood and content of the film version of the best-seller."

This was forgotten by the producing unit headed by Bogart himself which acquired the movie rights to the novel after Hellinger's death. Bogart who stars in the film is shown "in the usual blood-and-thunder fashion" the magazine states.

Wed. 12-29-48

NOT ONLY has the movie "watered down" Motley's grim, realistic social documentation of slum life in Chicago but the Negro, who in the book was "just another one of the guys on skid row," is changed in the movie to a rack-boy in a local pool-room, "establishing him in a menial role." Ex-Army Lieutenant Robert A. Davis plays this role.

Since the Johnston Office insists that society cannot be held accountable on the screen for the actions of its individuals, **Ebony** says much of the blame for the castrated film belongs to Hollywood film morals guardian Eric Johnston.

But author Motley also blames the "teeth-pulled" version on Bogart, head of Santana Productions who made the film for Columbia. "It's just another blood-and-thunder movie Bogart completely altered to suit himself," said Motley.

The only part of the film which was not tampered with, says Ebony, was the moving summation speech by defense attorney Andrew Morton (Bogart) in trying to save Nick Roomano from the electric chair.

Wed. 12-29-48

"Yes, Nick Romano is guilty!" he tells the court. "But so are we. So is this precious thing called Society. Society is you and I and all of us. We—Society—are hard and selfish and stupid. We are scandalized by environment and call it crime. We denounce crime as if it were a magician's whim—hanging in the air—with no responsibility of our own. Until we do away with the type of neighborhoods which produced this boy, ten will spring up to take his place. A hundred. A thousand. Until we wipe out our slums and rebuild them—knock on any door—and you may find Nick Romano."

49a(3)

* * *

THERE'S ONLY ONE mention of racial discrimination in the picture. In the courtroom scene, the prosecutor in an attempt to break down a witness who insists he saw Nick at the Cobra Tap at the time of the slaying of a policeman, "folds his arms and triumphantly" tells him: "What would you say if I reminded you that Negroes are not served at the Cobra Tap?" But outside of one or two scenes in the courtroom, the novel has been "powder-puffed" beyond recognition, the article says.

Wed. 12-29-48

Willard Motley spent eight years on his book, Bogart and Columbia

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Young Negro Actor Picked For New Play

The Black Dispatch

HOLLYWOOD, Calif. — (ANP) — A young Negro poet and actor, Robert A. Davis, has been picked by Humphrey Bogart for a role in the movie version of Willard Motley's "Knock on Any Door."

Sat 9-4-48

Bogart, who will star in the picture, is also part owner of Santana productions, which is producing the picture at Columbia studio. He has picked out a cast of young players for the picture with himself as the only name star.

Oklahoma City

Okla

He selected Davis after seeing him in a college play. Davis is attending UCLA under the GI bill of rights.

PM New York, N.Y. Wed.

'LA MATERNELLE': Madeleine Renauld and two of her charges in the French film which is being revived at the 39th St. Little Met for a week's run, beginning Friday. 6-9-48

49a(3) 1948

"Mom's Boarding House"

Dusty Fletcher Stars In New Feature Film

49a(3) The Courier

Sat 4-17-48

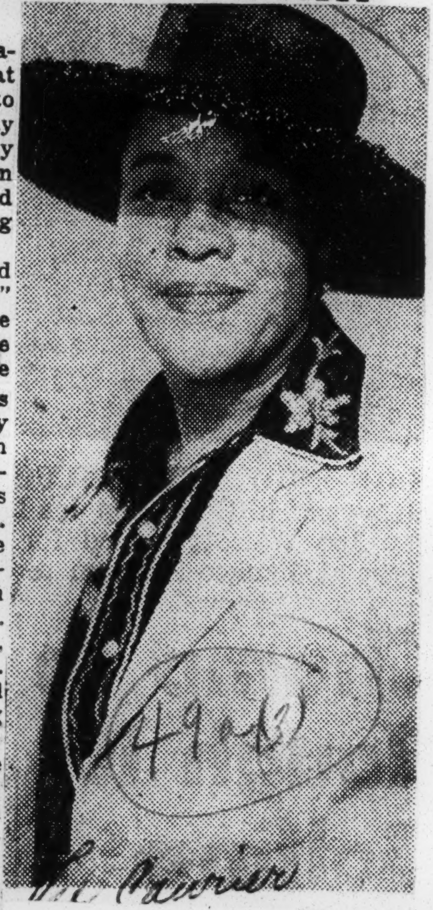
NEW YORK—The once internationally popular "Richard," that stubborn character who refused to open a boarding house door, may have been forgotten, but not Dusty Fletcher, the very funny comedian with the big shoes and gin-soaked antics, who created him in song and on the stage.

Pittsburgh Pa

Seemingly, before taking the road to almost oblivion, old "Richard" opened, but wide, the door of fame and fortune to "Papa" Dusty. The funniest comedian on the vaudeville stage in the eyes of many since this generation can remember, Dusty has long since kept the Nation in stitches, but today, with the mythical "Richard" behind him, he has greener pastures in which to work.

Last week Fletcher completed the first in a series of all-colored feature flickers for the All-American Picture Production Company. Filmed in the RKO Pathe Studios, the film was produced by E. M. Gluckman from a story by Hal Seeger titled "Mom's Boarding House."

Directed by Josh Binney, the flicker co-stars Jackie (Moms) Mabley and features a host of well known vaudeville and screen players who have seen service on Broadway. Among them as Gus Smith, Marie Cook, Marcellus Wilson, Stump and Stumpie, Lewis and White, Freddie and Flo, and the orchestra of Lucky Millinder, featuring Bull Moose Jackson.



49a(3)

The Courier

NEW MOMS—Jackie "Moms" Mabley as she appears in "Mom's Boarding House," the latest all-American film production which stars the funny lady and Dusty Fletcher. A veteran of the vaudeville stage, Jackie is just about to hit the big time with a major radio program and a fat all-American contract.

Pittsburgh Pa

49a(3) 1948 "Moonrise"

Ingram Movie Role Best

Amsterdam News

CHICAGO—"The character of Mose in the new movie 'Moonrise' is the best ever written for a Negro," veteran stage and screen actor Rex Ingram declares in a July Ebony photo-preview of the Republic Studios feature film which co-stars Dane Clark and Gail Russell.

Mose is played by Ingram himself, who says the role is a strange and remarkable anamoly for Hollywood. Ingram asserts: New York, N.Y.

"I even like the name—old guitar-playing, no-good Mose. But in this movie the character finally comes into his own. He is a man." New York, N.Y.

"What we want in this role," director Frank Borzage told Ingram, "is the dignity in you as a person. Play yourself. Do this role honestly, the way you will feel will be right." Amsterdam News

"The result," Ingram declares, "is the role Negroes have been waiting for." Sat. 6-19-48

49a(3) 1948 "Paisan)

Episodes in Italy

Time

49a(3)

"Paisan," the latest film from Italy, is directed by Roberto Rossellini, whose "Open City" gave the New York critics pause and time to throw their hats over the windmill. Rossellini is consistent. "Paisan" is, as will be officially recognized later, one of the finest foreign films of the year. Chicago, Ill.

This is a semi-documentary arrangement of six episodes, all of them involving the war, the Allied invasion of Italy, and—as is implied by the title, which is dialect for "fellow countryman"—the relationship between the Italian citizens and partisans, the English, the Germans, and the run-of-the-millenium GI. Man. 4-12-48

The pattern of the screen play is that of the invasion, as the Allied forces advance from Sicily to the marshes of the Po Valley. In Sicily there is a girl who helps an American patrol through a mine field. In Naples a street urchin uses a harmonica to play pied piper to a drunken Negro soldier, having bought the concession to steal his GI shoes. In Rome one sees what happens to a girl who had to compromise with invasion and starvation.

As the film moves northward with the Allied invasion, Florence becomes the background for a grim, realistic street fight between the partisans and the Fascists. At the Gothic Line a group of Franciscan monks play host to three American chaplains—a Catholic, a Jew, and a Protestant. In the Po marshes a Special Service troop

Man. 4-12-48

GI and a Neapolitan pied piper

of the OSS, the British Intelligence ice, and the Italian partisans make a last, lost stand against the retreating Germans.

It isn't usual for an episodic film of this type to hold together without showing its seams, but Rossellini accomplishes the trick neatly. With the exception of four professional actors, his cast is composed of American, British, and German soldiers and the people of Italy who happened to be "on location." All the performances are so natural that they don't need to be discussed in terms of "acting." (PAISAN. *Released by Mayer-Burstyn. Roberto Rossellini, producer-director*).

Time

Man.

Chicago, Ill. 4-12-48

49a(3) 1948

"The Pirate"

MGM's 'The Pirate' Shows Step Forward in Casting

(49a(3))

Afro American

Sat 4-17-48

NEW YORK (CNS)—The press preview last week of "The Pirate," a former Alfred Lunt-Lynne Fontane successful Broadway comedy, surpassed all expectations in proving that Metro-Goldwyn-Mayer still leads in the film industry for liberal-making pictures.

Their dramatic idea of coupling the world-famous Nicholas Brothers with actor Gene Kelly not only produced good entertainment but good taste.

ED'S NOTE: Muriel Rahn, concert artist and star of "Carmen Jones," won in an audition of 100 artists held by Alfred Lunt and Lynne Fontane and played the role of a Haitian belle in the Broadway version in 1942).

Baltimore Ed

The story, filmed in color, takes the setting of a mythical Caribbean Island where Manuela (Judy Garland) is being married off to wealthey Don Pedro Vargas, the mayor of their village, for financial reasons.

The cargo ship brings the egotistical, adventurous Scarfin (Gene Kelly) to the Island with his troupe of clowns, actors and jugglers, among them the dancing Nicholas boys.

After much protesting, Manuela succumbs to Scrafin's exaggerated charms and there-in the story plunges into wild action and suspense.

Sat 4-17-48

The musical direction, under Lennie Hayton, often reported as Lena Horne's new husband, and the production by Arthur Freed, both who have done much for the success of Miss Horne, rates the true MGM four-star banner. Best numbers were "Nina," song and dance novelty by Kelly, and "Macclavart" by Miss Garland, all Cole Porter music.

The most whimsical scene, however, was saved till the last 20 miles of the film when Kelly, Harold and Fayard Nichols, dressed identically in satin clown costumes and pom pom hats, began falling over the stage, leaping high in the air, sliding sideways—all in perfect precision.

You would've thought there were either three Nicholas Brothers—or three Gene Kellys.

Dots Johnson in New Italian Film

(49a(3))

Daily News Shows Bias in Listing

Afro American

Sat 4-17-48

NEW YORK.—"Paisan," an Italian film with Dots M. Johnson cast as an MP, opened here last week. Johnson's role is a singing one.

Baltimore Ed

The MP is stationed in Naples, and during the action he gets drunk and is "taken" by a group of Italian children he is trying to befriend.

Reviewers on the Herald-Tribune and Times carry the cast, listing Johnson as an "American MP." The Daily News, which never misses an opportunity to designate misses an opportunity to designate persons by race, lists Johnson as "Negro MP."

One critic said: "'Paisan' is not a picture for those who do not wish to have their sensibilities ruffled."

49a(3) 1948 "Sign Of The Ram"

Susan Peters Returns In "Sign Of The Ram"

Memphis World Fri.
Memphis. Tenn. 3-12-48

NEW YORK, N [illegible] One of the most provocative and richest film roles within recent memory has fallen to Susan Peters on her return to the screen after an absence of over two years, and the young actress comes through with a superb dramatic achievement.

Based on Margaret Ferguson's best selling novel, "The Sign Of The Ram," an Irving Cummings production, is the compelling story of a beautiful and extraordenayr woman who seeks to make a weapon of love. How she stops at nothing to accomplish her desires forms the basis of an- intensely woven drama of tremendous impact.

FINE CAST

Co-starring with Miss Peters and vying for acting honors are Alexander Knox at the devoted husband of authoress Leah St. Aubyn Miss Peters); lovely Phyllis Thaxter, as her secretary; and Peggy Ann Garner, in a startling change of pace as Leah's youngest stepchild who will go to any lengths to insure her happiness. Also Ron Randell, as the family doctor Dame May Whitty a gossipy neighbor; and Allene Roberts, who almost sees her future destroyed by a love she cannot understand.

The screenplay for "Sign of the Ram" was written by Charles Bennett and directed by John Sturges Irving Cummings, Jr. was the producer of the Irving Cummings production. Fri. 3-12-48

49a(3) 1948

"Time of Your Life"

49a(3)

Daily World Atlanta, Ga.

IN PRIZE PLAY — Reginald Beane makes a memorable appearance in William Saroyen's Pulitzer Prize winner "Time of Your Life." The film will be released by United Artists shortly. Reginald plays "Wesley," boogie woogie of no mean ability. He comes up to Joe (Jimmy Cagney) to ask for a job as dishwasher. He faints from hunger. Later, he sits down and plays—and proves a Negro boy has many talents.—(CNS) photo.

Fri. 5-7-48

'UNCLE TOM' STILL IN BAD

Times
New York, N.Y.
Mon. 7-26-48

Russians Add an Epilogue and Prologue to Slave Play

MOSCOW (AP)—The latest hit on the Moscow stage is "Uncle Tom's Cabin." The dramatization of Harriet Beecher Stowe's story, though not, of course, being shown for the first time in the Soviet Union where it is almost as well known as in America, is getting good audiences, according to the Soviet press.

The Transport Theatre which is producing the show has added a prologue and an epilogue. Both attempt to prove to the Soviet audience that the position of the Negro in the United States has not changed very substantially since Mrs. Stowe's times. 7-26-48

A Hate-Pix of 1907 & 'Uncle Tom's Cabin'

Daily Worker
New York, N.Y.

By David Platt

CONTINUING our discussion of early U. S. films...

All American films expressing racial and national hatreds are indebted to **Fights of Nations**, produced by Biograph in 1907. Mon.

This primitive fore-runner of **Abie's Irish Rose, Gone With the Wind, the Cisco Kid cycle** and **The Iron Curtain**, portrayed the Negro as a "cake walker, buck dancer and razor thrower"; the Mexican as a "treacherous greaser"; the Jew as a "briber"; the Spaniard as a "romantic, foppish lover"; the Irish as a "quarrelsome beer drinker," and so on. 6-14-48

The film ended with a tableau that fixed these violent prejudices in the minds of the audiences. "America then serves as an appropriate finale. The scene is magnificently decorated with emblems of all nations, the American eagle surmounting them. In harmony, peace and good will the character of the different nations appear, making it an allegorical representation of peace, with the U. S. presiding at a congress of powers." (Motion Picture World, March 9, 1907). Such films were useful to the "speak softly but carry a big stick" policy of American imperialism.

* * *

IT IS SIGNIFICANT that the first big expensive film made in America, Edwin Porter's **Uncle Tom's Cabin** released in 1903 was anti-Negro. A little over one-reel in length which was extraordinary for that time, Porter's parody of Harriet Beecher Stowe's powerful anti-slavery novel added insult to injury by having all the Negro characters played by white actors in blackface. Daily Worker

Since then five other film versions of **Uncle Tom's Cabin**—all anti-Negro—have been produced in this country. One by Thanhauser in 1909; another by Imperial in 1913. The fourth version which appeared in 1914 under the banner of World Film, featured Sam Lucas, a Negro actor, as Uncle Tom. This was something of a novelty as it marked the first time that a Negro was seen in a featured role in an American movie. In 1918, Paramount made a fifth version with Marguerite Clark as 'Little Eva'.

* * * N.Y.

Nine years later, in 1927, the sixth and final version was made by Universal, but not without stirring up considerable controversy. Charles Gilpin, a leading Negro actor on the New York stage, quit the cast of the picture after sharply disagreeing with director Harry Pollard as to the portrayal of the character of Uncle Tom. Gilpin charged that the film was anti-Negro. His charges fell on deaf ears. The studio, backing up the director, hired James B. Lowe, another Negro actor to take his place. When the film was released it was severely criticized by leading Negro ministers and educators.

Mon. 6-14-48

Two or three years ago, to bring the story closer to home, the Negro Actors Guild and the International Film and Radio Guild were successful in stopping M-G-M from making a seventh version of the celebrated novel, arguing that Uncle-Tomism is a caricature of the real-life role of Negroes today and would damage Negro and white relations.

49a(3) 1948

"Who Killed Doc Robin ?"

An Insulting Film

6-10-48 49a(3) PM

N.Y.

Dear Sir:

I wish to protest the filming of such pictures as *Who Killed Doc Robin?* It is a direct insult to people of the Negro race. In it there are two little colored boys named "Dis" and "Dat." In the course of the picture a monkey dons the clothing of one of the little colored boys, and, at even a few steps away, the other children are supposed not to notice the difference between the monkey and the little colored boy whose clothes he now wears.

49a(3) 6-10-48

[illegible]

How can we eradicate race hatred and prejudice if we thus insinuate it into the minds of children?

New York, N.Y.

The Bronx DOROTHY DE BROSSARD

Graham Jackson To Be Featured In Television

World, Atlanta, Ga.

49b

Jue. 7-13-48

Colored Atlanta has been honored again with the selection of Graham W. Jackson, popular entertainer and musician, who will be featured in a television demonstration today, tomorrow and Thursday at the J. P. Allen Company. Mr. Jackson, who has won wide acclaim as the late President Roosevelt's favored mnsician, was employed by RCA at the World Fare in 1935 in regular television demonstartions. Da.

Demonstrations at J. P. Allen will be held on the second floor and will be conducted from 10 o' clock in the mornings until 5 o' clock in the afternoons.

W. B. Still Pioneers Channel Expansion For Color Video

Pittsburgh Courier

Pittsburgh, Pa. 49b

By DICK SMYTHE

NEW YORK—With the approval and special paternal interest of the Federal Communications Commission, William B. Still, young Negro engineer, was given the "go ahead sign" last week to carry on his experiment designed to develop the use of the current television bands for color telecasts. At the same time Still's work will narrow the television wave bands down to the point where four stations can operate, where only one is able to broadcast.

The experiments will swing in to full action late in September on channel six (which is at 82-86 megacycles), which at present is not licensed to any television station in the New York area.

When questioned here in New York last week, Still was mum on the details, but certain persons in the know pointed out that considerable experimentation already has been under way. The results of these preliminary trials have met with definite success and point up a possible early success under broadcast test conditions.

OPERATES STATION

Still has for some time operated a highly efficient experimental station, W2XJT, on Channel 13, which he constructed entirely by himself. However, this station has been closed down for several weeks. It is rumored that he has been making renovations and preparations for his test experiments for color telecasts. Still is now constructing a new building which will house two television studios, a recording studio and an FM broadcast studio for a station which Still is also building himself.

The very fact that the Federal Communications Commission has granted him exclusive use of Channel 6 is verification of the validity and authenticity of the experiments. Tests, by Still, in Channel 6 would have to be on a considerably narrower band than those ordinarily used if there is to be no interference with signals from stations using the adjoining bands.

MORE STATIONS

It was further pointed out by engineers and technicians with experience in the telecasting field, that successful development of the narrow-band transmission would enable four to five times as many television stations to operate as are now envisioned by the FCC.

As for the color experiments, should they prove successful completely and bear fruit, it might mean an early switch over from black-and-white at comparatively little adjustment cost to the current home receivers as compared to the higher costs should color be restricted to the upper high-frequency channels, as previously planned by the broadcast engineers.

49b 1948 Television (Maxine Sullivan)

Maxine Sullivan Bows In On Television Bill

Amsterdam News

New York, N.Y.

Maxine Sullivan, the inimitable Loch Lomond star who's brightened the entertainment firmament for the past 11 years, and who has earned her share of international tribute and acclaim, is having added honors bestowed on her this week. Sat. 6-19-48

She becomes the first top-flight singing personality to be featured on WPIX. Audiences tuning in on Channel 11 this Friday (June 18) at 7:40 P. M. will see and hear her as she entertains with her vocal magic and perfection on the "Stan Shaw Show."

This is the latest recognition that has come to this great artist who, back in 1937, achieved overnight popularity with her swing version of a traditional Scotch ballad and who has managed to retain the limelight through the years. Sat. 6-19-48

In the latter part of July, she sails for Europe and her first engagement on foreign soil—at the famous London Casino. She'll also appear in Ireland and Scotland. Upon departure from U. S. shores, she will have had tucked away one of her most sensational triumphs—a record-breaking engagement at the well-known Penthouse Club on Central Park South.

49b(1) 1948

Dan Burley

Dan Burley, Newsman Becomes Disc Jockey Over Station WWRL

The Age

New York, N.Y.

Dan Burley, managing editor of the Amsterdam News, and well known jazz critic, columnist and bbgie-woogie pianist, assumes the role of disc jockey on the "Afternoon Swing Session" over WWRL, Monday through Saturday, 4:30-5:30 p. m., beginning June28. Burley replaces Symphony Sid who will conduct an all night show on WMCA.

Art,

The 41-year-old veteran newspaperman will preside over the daily one-hour jive show which features be-bop, boogie-woogie and swing recordings together with interviews with top stars of the jazz world. 7-3-48

A newspaperman for 20 years, Burley joined the "Amsterdam News in 1937 and rose from reporter to become managing editor, sports and theatrical editor of New York's largest Negro newspaper. He was previously with the Chicago Defender, Chicago Sunday Bee, and the Associated Negro Press. During the war he served as foreign correspondent in Italy, China, North Africa, India, and Egypt.

Well known as a jazz critic and lecturer, Burley has written 22 tunes, from blues to boogie-woogie, that have been recorded by Lionel Hampton, Louis Jordan, Hot Lips Paige and others. A top boogie-woogie pianist, Burley's buddies in Chicago were Albert Ammons, Meade Lux Lewis, Oscar Nemo, Hersal Thomas and other jazz greats. Burley, who also heads his own hot jazz combination, has appeared in five films and recorded fo. Circle records. 7-3-48

As "Rochester", Anderson Has Made Name For Himself

Journal & Guide

Norfolk Va

49b-(1)

NEW YORK — "What's that, boss?"

That line, in husky accent, is a surefire laugh for millions of radio listeners every Sunday night on the "Jack Benny Program," which starts on CBS on Jan. 2.

It is the trademark of Eddie Anderson.

Sat-12-25-48

As "Rochester," stage valet, chauffeur and man-about-the-house extraordinary to Jack Benny, Anderson is one of the biggest names on the air although he is only a supporting player.

Anderson, on the "Jack Benny Program" for the last 11 years, panned gold from gravel that got into his epiglottis when he nearly lost his voice as a newsboy.

VALUABLE LOSS

At 12, he helped to eke out the family's living by selling the San Francisco Bulletin at that city's windy Ferry Building. His father had great hopes that the boy would become a singer, but little Eddie hawked his papers with such vigor to outshout a bunch of leather-lunged rivals that his throat soon gave up the struggle.

Anderson was born in Oakland, Calif., on Sept. 18, 1905, of theatrical parents. His father, Big Ed Anderson, was a minstrel performer and his mother, Ella Mae, was a circus tightrope walker whose career was ended by a fall. His elder brother Cornelius was a vaudeville actor.

When Eddie was 14 he joined an all-Negro revue. Later his brother then took him along on a theater engagement. Eddie developed into a tiptop singer and dancer, barnstorming back street theatres and honky-tonk night spots for six years.

Sat-12-25-48

GETS "BREAK"

In 1925, he got his first break when a road company with which he was appearing went broke and he landed with the Pantages vaudeville circuit, opening at the World Theatre in Omaha.

After more than a decade in variety halls, he struck out for Los Angeles, played two years at the Cotton Club there and did bits in the movies. His first important film role was as Noah in "Green Pastures," which brought him national attention.

Sat-12-25-48

In 1937, the Jack Benny troupe, on a continental trip, was regaled by a Pullman porter who was a cross between a philosopher and a humorist. The Benny writers conceived the idea of putting such a character in his program.

AND THEN BENNY

Benny agreed and the call went out for candidates. Anderson won the audition, but he was hired for only one performance, on Easter Sunday, 1937. He was a sensation. After his second spot on the show he was signed permanently.

Sat-12-25-48

Happy-go-lucky and amiable, he is said to be the only member of the Benny cast that does not worry. On his first broadcast, he showed up at the studio in white tie and tails with a tophat and an Inverness cape draping his shoulders.

49b-(1)

Eddie lives in a Los Angeles house complete with swimming pool, which he doesn't use. He has a movie theatre in the basement too. He is also a boating enthusiast and owner of a small racing stable.

Sat-12-25-48

His most prized steed was a $400 yearling bought at Saratoga named Burnt Cork. When the horse won a race at Arlington, Anderson showed up at MGM studios in the costume of a Kentucky colonel and insisted that everyone call him Colonel Rochester.

Sat-12-25-48

Journal & Guide
Norfolk Va
Sat-12-25-48

"ROCHESTER"

49b(1) 1948

General

Talented Jersey Girl Tops In Radio Drama

49b(1)

PLAINFIELD, N.J. (ANP) — Margaret Coates, a native of Plainfield and graduate of Wilson college with a major in philosophy and a member of the American Negro theatre, has launched a most successful career on the air in radio drama.

Interviewed here this week, Miss Coates said she began her profession as a participant in school and college plays and that she had been an active member of the Kenyon players, an amateur dramatic group in her community.

Realizing the value of the unseen voice and the import of all its dramatic potentialities, Miss Coates' most recent entree is that of radio drama. As a member of Reverie Vance's Radio Show Case group, a huge interracial assembly of gifted young people, she has appeared in Miss Vance's "Dr. Funderberg" among other productions. Numerous broadcasts have been chalked up to her credit as a member of the Vance Show Case group.

Graveled Epiglottis Is Gold Mine to Rochester

49b(1)

The American

HOLLYWOOD — "What's that, boss?"

That brash line, in husky accent and priceless timing, is a surefire laugh for millions of radio listeners every Sunday night on the Jack Benny program, which begins on CBS on B-Day, Jan. 2 (CBS, 7-7:30 p.m., EST).

It is the trademark of a lovable ex-song and dance man named Eddie Anderson, with melting topaz eyes and an impish disposition, who, as Rochester, stage valet, chauffeur and man-about-the-house extraordinary to Jack Benny (who owns the name), is one of the biggest names on the air although he is only a supporting player.

Rochester is forever telling the boss about some household mixup involving the battered Maxwell, the polar bear, Carmichael, or other Benny possessions, after the damage has been done of course. Then, as an after thought, he'll enquire about his salary which is always in arrears.

Anderson, a scream on the Benny program for the last 11 years, panned gold from gravel that got into his epiglottis when he nearly lost his voice as a newsboy, hawking his papers with such vigor to outshout a bunch of leather-lunged rivals.

Both Parents Theatrical

Anderson was born in Oakland, on Sept. 18, 1905, of theatrical parents. His father, Ed Anderson, was a minstrel performer and his mother, Ella Mae, a circus tightrope walker whose career was ended by a fall. She died this year. His elder brother, Cornelius, was a vaudeville actor.

When Eddie was 14 he joined an all-colored revue. Later he developed into a tiptop singer and dancer, barnstorming back street theatres and honky-tonk night spots for six years.

In 1925 a road company with which he was appearing went broke and he landed with the Pantages vaudeville circuit, opening at the World Theatre in Omaha.

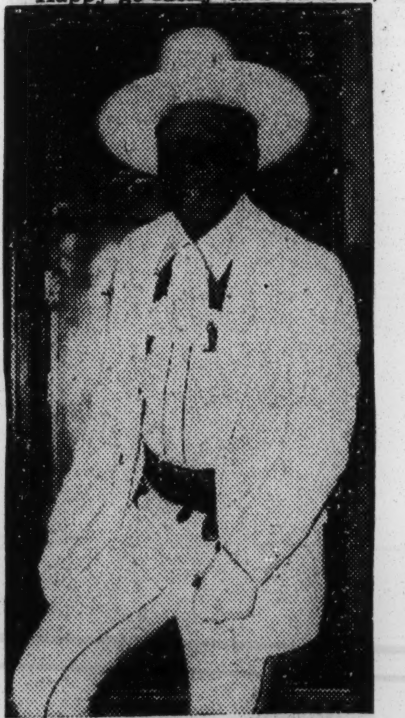
After more than a decade in the variety halls, he struck out for Los Angeles, played two years at the Cotton Club there and did bits in the movies.

First Role in "Pastures"

His first important film role was as Noah in "Green Pastures," which brought him national attention. He has appeared in a number of pictures since, some of them with Benny.

In 1937, the Jack Benny troupe, on a continental trip, was regaled by a Pullman porter who was a cross between a philosopher and a humorist. The Benny writers conceived the idea of putting such a character in his program.

Benny agreed and the call went out for candidates. Anderson won the audition, but he was hired for only one performance, on Easter Sunday, 1937. He was a sensation. After his second spot on the show he was signed permanently.



EDDIE (ROCH) ANDERSON

Happy-go-lucky and amiable, he is said to be the only member of the Benny cast who does not worry. On his first broadcast, he showed up at the studio in white tie and tails with a tophat and an Inverness cape draping his shoulders.

Eddie lives in a Los Angeles house complete with swimming pool, which he doesn't use. He has a movie theatre in the basement, too.

Has Many Hobbies

A skilled carpenter and mechanic, he spends much of his time building model airplanes and miniature racing automobiles. He is also a boating enthusiast and owner of a small racing stable.

His most prized steed was a $400 yearling bought at Saratoga named Burnt Cork. When the horse won a race at Arlington, Anderson showed up at MGM studios in the costume of a Kentucky colonel and insisted that everyone call him Colonel Rochester.

Noted Actor Won Academy Award, Starred on Radio

The Courier Sat. 7-17-48

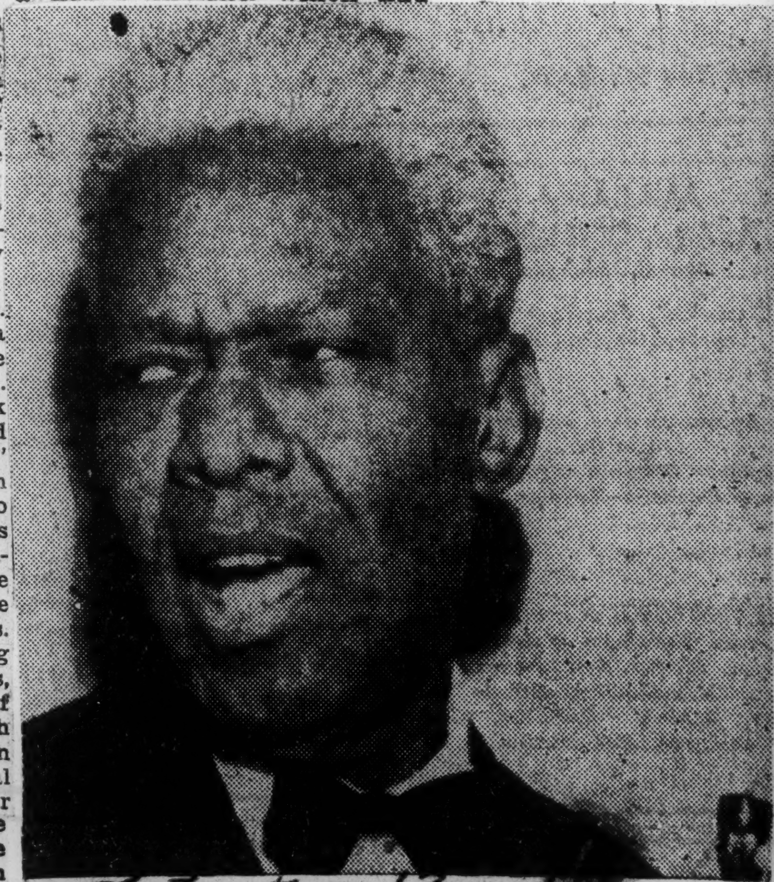
Pittsburgh, Pa.

49b(1)

By HERMAN HILL

(Pacific Coast Bureau)

LOS ANGELES—The final curtain dropped for James Baskett, noted screen and radio actor, at his home last Friday when he succumbed to a heart ailment, which had plagued him for several years.



Sat. 7 17 **JAMES BASKETT**

Baskett gained international fame by his portrayal of Uncle Remus in Walt Disney's "Song of the South." The film was his first and only screen role. He was ill when he did the part, but in true trouper fashion carried on. Baskett was also well known for his "Lawyer Gabby Gibson" on the Amos 'n Andy radio show. 7-17-48

Born in Indianapolis, Ind., Feb. 16, 1904, Baskett studied to be a pharmacist, but later turned to the stage in Chicago and New York. He toured the country with stock companies and road shows and gained prominence as the "Lawd" in the New York stage production "Green Pastures." Baskett came to Los Angeles several years ago as a straight man with Pigmeat Markham, New York comedian. The team played the Lincoln Theatre with success for many months. When Disney's studio was casting for the role of Uncle Remus, Baskett was chosen over a host of better known actors. His zenith was reached when he was given a special Oscar during the annual Academy Award program this year for his work in "Song of the South." The presentation was made by Ingrid Bergman and Jean Hersholt at Shrine Auditorium. It was with difficulty that the personable actor was able to leave his home and appear on the program.

Funeral services were held Wednesday at 2 P. M. from W. W. Fisher and Sons Mortuary. The body lie in state from Sunday until the services and hundreds of friends and admirers visited the chapel to pay last respect to his memory. The Courier

Active pallbearers were band leader Bardu Ali, Danny Brown of the Ken Murray "Blackouts" cast, Wonderful Smith of Red Skelton show, Freeman Gosden, Amos of "Amos 'n Andy;" J. Lewis Johnson and Lou Lubin, Charles, the barber on the "Amos 'n Andy" program. Pittsburgh, Pa.

Cremation was at Rosedale Cemetery. Baskett is survived by his mother, Mrs. Elizabeth Woolridge of Indianapolis, who attended the funeral, and his widow, Mrs. Margaret Baskett. 7-17-48

49b(1) 1948

King Cole Trio

$17,500 Wedding for King Cole

Des Moines Register
Des Moines, Iowa

NEW YORK, N. Y. (AP)—The king is wed, and Harlem filled the church, jammed the sidewalks and leaned out its windows Sunday for one of the biggest weddings it ever has seen. Mon

The occasion was the wedding of Singer Mary Hawkins Ellington to Nathaniel (King) Cole, of jukebox fame.

3-29-48

Harlem historians said the $17,500 wedding and reception was the most elaborate since 1923. In that year, May Robinson, granddaughter of Millionairess Madame C. J. Walker, had a wedding that cost $45,000, they recalled.

But certainly few Harlem weddings ever drew more celebrities—political, social and theatrical—than did the wedding of the son of a Chicago, Ill., preacher.

Des Moines Register

Easter Finery.

Leaders of Harlem's Sugar Hill society in their Easter finery filled the flower-decked Abyssinian Baptist church, along with Actor Canada Lee, Dancer Bill Robinson and Bandleader Andy Kirk. Des Moines, Iowa

The Rev. Adam Clayton Powell, Democratic congressman from New York, performed the ceremony. Watching proudly was his wife, Pianist Hazel Scott. 3-29-48

The bride, in ice-blue satin wth veil and tiara of the same shade, came down the aisle of the big Harlem church on the arm of her father, Mingo Hawkins, who carried the mail in Boston, Mass., before he retired.

Des Moines, Iowa

Top Recording Artist.

Also there were the Rev. and Mrs. Edward Coles, of the North Chicago Baptist church, whose son dropped the "S" from his name when he formed the "King Cole trio", to become one of the nation's top recording artists.

Des Moines Register

Three mounted policemen had a hard time holding back the crowd as the couple and their famous guests left the church. Heads peered from hundreds of windows along 138th street and Lenox avenue. Mon 3-29-48

Juke Box King Cole, Singer Stir Harlem By Teaming For Life

The News
Birmingham, Ala.
Tues 3-30-48

NEW YORK, March 30—(AP)—Singer Mary Hawkins Ellington and Jukebox King Nathaniel Cole walked down the middle aisle Sunday. Their $17,500 orange blossom festival stole the show from the Easter Parade in Harlem.

Thousands jammed sidewalks and leaned from windows for a peep at Harlem's biggest wedding in 25 years.

Negro society leaders and celebrities of politics and the entertainment world crowded the Abyssinian Baptist Church as the daughter of a retired Boston mailman was wed to one of the nation's most successful recording artists, son of a Chicago clergyman. 3-30-48

The Rev. Adam Clayton Powell, Harlem congressman, tied the knot. His wife, Pianist Hazel Scott, was there. Actor Canada Lee, Dancer Bill Robinson and Bandleader Andy Kirk attended.

The scene shifted downtown to the Moderne Room of the Belmont Plaza Hotel. Broadway showpeople danced, drank toasts and feasted. The bride and bridegroom waltzed with a spotlight on them.

Cole was divorced recently from Nadine Robinson, who is not an entertainer. The bride, who is not related to Duke Ellington, the band leader, is a war widow. Her husband was Fl. Lt. Spurgeon Ellington. 3-30-48

Nature Boy from Brooklyn

Time

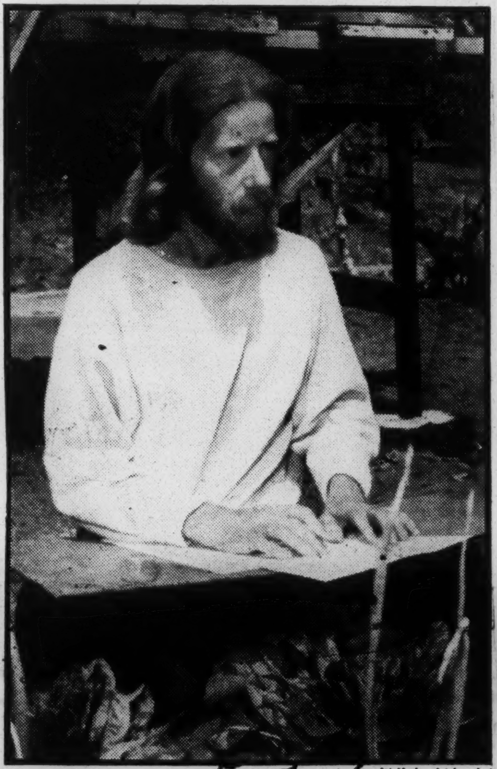
The record men had raked Tin Pan Alley from one end (Broadway) to the other (Hollywood) to get every foreseeable hit on to wax before James Caesar Petrillo put an end to it all on Dec. 31. But who could have guessed that a long-haired Hollywood "hermit," a bearded and usually barefoot character, had a hit song in his pocket? No one did—except Nat ("King") Cole. And last week, with Eden Ahbez' *Nature Boy*, King Cole and Capitol Records had the biggest musical scoop since the ban. Chicago, Ill.

Last fall Eden, who wears his hair shoulder-length, practices breath control and eats only fruits, nuts and vegetables, shuffled into Los Angeles' Lincoln Theater. He had a manuscript he wanted Cole to see ("I like the gentleness with which he plays"). Then he took off for the desert to commune with Avak the Healer ("Although we needed an interpreter, we spoke the same language inside"). Time

Mon. 5-3-48

Head Start. When he got back, Cole was waiting for him with a contract for his song. Capitol made a sneak recording of it, backing Cole's voice with a rich, fluty orchestral accompaniment. Fascinated by its haunting melody (it sounds something like an old Marlene Dietrich special), disc jockeys in three weeks have played it into No. 3 on *Variety's* jukebox hit parade. Other record companies last week scrambled to catch up. Unable to use Petrillo's men, Columbia recorded Frank Sinatra against a chorus of singers; Decca did the same with Dick Haymes. *Nature Boy's* lyrics, also by Ahbez, were a cut above the usual Tin Pan Alley doggerel:

Chicago, Ill.
Mon. 5-3-48



Mon. 5-3-48

Wide World

EDEN AHBEZ

A pull from the West.

Time

There was a boy,
A very strange, enchanted boy . . .
A little shy and sad of eye,
But very wise was he . . .
This he said to me:
The greatest thing you'll ever learn
*Is just to love and be loved in return.**

Chicago, Ill.

Head Music. Eden Ahbez (who signs his name with small letters because he believes that "only God and the Infinite should be capitalized") looks like a fugitive from Mysore, but is actually from Brooklyn by way of Kansas. Now 35, Eden says he has been hearing wonderful music in his head ever since he can remember.

He started composing *Nature Boy* after he became interested in yoga and other Eastern philosophies four years ago (says he: "In my body, I am of the West; in my soul, I am of the East. In my music, I am trying to bring the two together").

With an estimated $20,000 beginning to roll in from *Nature Boy*, Eden is feeling quite a pull from the West. He still likes to sleep outdoors (he is married, expecting a child), but is now pestered by reporters who ask him about his song, his beard, and what yoga means. He is about to give up his bicycle for a car—something hard-seated like a jeep. Mon.

Tin Pan Alley publishers are already thinking about grinding up five other songs he wrote (*Nature Boy* is one of a suite of six). They don't always like his lyrics, but they can fix that. Sample (from *Brother Song*): 5-3-48

If he's black or white or brown or red
or yellow,
Just give him love and he's a real good
fellow

is now changed to something more surefire:

You can take it from a guy who's been
all over,
That love works better than a four-leaf
*clover.**

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* The death of the last surviving witness in the trial was reported last week. Maid Bridget Sullivan, who died in Butte, testified that when she came upon Miss Lizzie shortly after the murders, her hair was in order and there were no bloodstains on her dress. That testimony helped clear Lizzie Borden—even though gossip about her never died, living on in a well-known jingle:

Lizzie Borden took an ax
And gave her mother forty whacks;
And when she saw what she had done,
She gave her father forty-one.

Barefoot Boy With Beard Writes Hottest Ditty In Many A Moon

The News-Age-Herald
Birmingham, Ala.

BY JACK O'BRIAN

NEW YORK, May 8—(AP)—The hottest thing in the popular music business right now is a tune called "Nature Boy," which was written by a Hollywood hermit named Eden Ahbez and is being greeted with rueful enthusiasm in every corner of the recording business.

More than a little resentment is being voiced, for the only recording made to date of the stirring little ballad was waxed by Nat "King" Cole for Capitol records. The author, a gentleman who wears long robes and bearded biblical mien, liked the way Nat Cole gently murmurs his vocal solos and brought the ditty to Cole's attention with the help of the singer's valet. Immediately excited over its possibilities, Cole took his secret to the management of Capitol Records, and insisted it be kept as his own special prize until after the first of the year—when, of course, the Petrillo ban on all recordings went into effect. Sun.

THE SECRET was managed somehow, even despite the many musical Mata Haris of the recording business; for instance, Peggy Lee wrote a tune herself, "Manana," and thought she had the only orchestra-accompanied recording as of the beginning of the Petrillo ban. But another instrumental recording came into view immediately, taking a little, but only a little, of the highly enviable position in which Peggy had turned out the best record of a hit tune, with a sure-pop sale of more than 1,000,000 platters

The commercial position of Nat Cole is even more enviable. With Frank de Vol's orchestra in support, his Capitol waxing is by several light years the best of the sudden recent rash of "Nature Boy" dishes.

Frank Sinatra, who has an ear for an eloquent composition, dashed into action for Columbia records, but had to settle for an a cappella accompaniment (vocal choir, without instrumental background). Decca records rushed Dick Haymes into the battle, also with choral encouragement. Sarah Vaughan has about the best of the non-instrumental recordings, for Musicraft. Sun. 5-9-48

Eden Ahbez (who spells his name in lower-case letters to indicate the submerging of his own existence to the simpler verities) gratefully turned over 12½ per cent of his royalties to Nat Cole's valet, who promptly turned a swift profit by selling his interest to a West Coast talent agent, who also will have a large, if slightly slower, gainful interest. As the matter now stands, everybody concerned seems to be in for a comfortable slice of the biggest musical hit in years. The King Cole version alone is expected to sell at the very least, 500,000 recordings! 5-9-48

Time Chicago Ill Mon 6-14-48

FRED ALLEN, KING COLE & EDEN AHBEZ
The prying eye was ignored.

Busy Air

Time Chicago Ill

¶ Pilot Radio last week unwrapped the first television set to sell for less than $100. But as the price tag grew smaller ($99.50), the set shrank in proportion: the new model has a squinty screen no bigger (2 in. by 3 in.) than a ten of spades.

¶ After 16 years, Walter Winchell and his longtime sponsor, the Jergens Co., agreed to part company when their contract ends next Dec. 31. The split came when Jergens tried to plug Dryad, a deodorant, with a commercial that was too malodorous for Winchell ("... decaying action of bacteria in perspiration . . ."). Winchell did not need to worry about losing Jergens' $390,000 a year. His network, ABC, rushed in and signed him to a $520,000-a-year contract (to prevent him from going to CBS), promised to turn over anything extra that another sponsor might want to pay. The new paycheck, even without his newspaper earnings, puts Winchell near the top of the Treasury's list of U.S. wage earners. But Winchell was rueful: "I don't give a damn about the money. I won't get any of it, anyhow. I'd have stayed if they had just shoved that commercial over to Parsons."*

Time

¶ Televiewers last week got a look at a radio program in action, *We the People.* It looked worse than it sounded. A guest named Evil-Eye Finkle made evil eyes at the camera; Mrs. Spencer Tracy fastened her eyes to the script; Fred Allen mostly looked glum; Nat ("King") Cole sang *Nature Boy* and Composer Eden Ahbez showed his curls. Master of Ceremonies Dwight Weist went his own way, all but ignoring the prying eye of the telecamera.

Chicago Ill

Mon. 6-14-48

¶ Hollywood was now almost knee-deep in TV. Warner Brothers closed a $1,000,000 deal (contingent on the FCC's sanction) with New York *Post* Publisher Dorothy Thackrey to buy her two West Coast radio stations and a precious Los Angeles TV permit. Paramount already owns two stations, is bidding against 20th Century-Fox for a San Francisco channel. Twentieth Century-Fox announced that it will now also produce films specially for television. Only two major studios (M-G-M, RKO Radio) still hang back. "The whole industry," said one film maker, "is either jumping or jumpy." Mon 6-14-48

Program Preview

For the week starting Friday, June 11. Times are E.D.T., subject to change.

Information Please (Fri. 9:30 p.m., Mutual). Guests: *PM* Publisher Bartley Crum, ex-Governor Ellis Arnall of Georgia.

National Open Golf Tournament (Sat. 3 and 6:30 p.m., NBC), Bill Stern counting the strokes.

Belmont Stakes (Sat. 4:30 p.m., CBS and CBS Television), with Citation and Jockey Eddie Arcaro after the last jewel in the triple crown (Kentucky Derby, Preakness and Belmont).

President Truman (Sat. 7 p.m., all networks), on foreign policy, from Berkeley, Calif.

Lionel Hampton Show (Sat. 9:30 p.m., Mutual). Guest: Billy Eckstine, the "Sepia Sinatra."

Studio One (Tues. 10 p.m., CBS). Michael Redgrave in Hardy's *Return of the Native.*

On Discs:

4918(2)

'Nature Boy' Skyrockets To Recording Eminence

PM New York, N.Y.

Fri. 5-14-48

By JACK O'BRIAN
Associated Press Newsfeatures

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"King" Cole

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The secret was managed somehow, even despite the many musical Mata Hari's of the recording business; for instance, Peggy Lee wrote a tune herself, *Manana,* and thought she had the only orchestra-accompanied recording as of the beginning of the Petrillo ban. But another instrumental recording came into view immediately, taking a little, but only a little, of the highly enviable position in which Peggy had turned out the best record of a hit tune, with a sure-pop sale of more than a million platters.

The commercial position of Nat Cole is even more enviable. With Frank De Vol's orchestra in support, his Capitol waxing is by several light years the best of the sudden recent rash of *Nature Boy* dishes. Fri 5-14-48

Frank Sinatra, who has an ear for an eloquent composition, dashed into action for Columbia Records, but had to settle for an *A Capella* accompaniment (vocal choir, without instrumental background). Decca Records rushed Dick Haymes into the battle of the unaccompanied tonsils, also with choral encouragement. Sarah Vaughan has about the best of the non-instrumental recordings, for Musicraft. RCA-Victor used a new recording artist, Eve Young, for its entry into the *A Capella* sweepstakes. Rainbow records brought to the fray a musical instrument James Caesar Petrillo always has professionally ignored, insisting that it isn't an instrument at all, whatever its honorable barnyard history—the harmonica; Eddy Manson mouth organs the Rainbow release, with Archdale J. Jones reciting the lyrics. The Harmonicats, of *Peg O' My Heart* popularity, also pressed it for Universal Records. PM

Canada Lee Stars In 'Haitian Revolt'

Ohio State News

Canada Lee, distinguished stage, film and radio actor, played the role of Toussaint L'Overture Sunday on Columbia network's "You Are There." L'Ouverture led the decade-long Haitian slave revolt against Napoleon at the turn of the 19th Century.

6-5-4

The script, written by Joseph Liss and Robert Lewis Shayon, the program's producer-director, "reported" in newscast style L'Ouverture's betrayal by General LeClerc and the electrifying effect of the latter's treachery on the war-weary people of Haiti.

Ohio State News
Sat. 5-1-48

'Sugar Chile' On 'We The People' With W. C. Handy

49b(1)

NEW YORK

Frankie "Sugar Chile" Robinson, pint-sized piano prodigy, appeared on the "We the People" radio program with W. C. Handy, "Father of the Blues," Tuesday night. "Sugar Chile" played "St. Louis Blues," the immortal tune composed by Mr. Handy. The boy piano prodigy and Handy appeared on the program in aid of the United Negro College Fund Drive.

"Sugar Chile" has been a phenomenal success in concerts, on the screen and air waves since he won an amateur contest audition in a Detroit theatre two years ago. This 40-pound bundle of boogie-woogie rhythm, who has broken box-office records from coast to coast, also has been seen by millions in short features made for newsreels and in the filmusical "No Leave, No Love."

Perhaps the biggest thrill experienced by the nine-year-old youngster was when he played for President Truman at the White House Correspondents' dinner in Washington. Topping a program that featured such stars as Jane Froman, Paul Draper, Larry Alder and Bert Wheeler, the widely smiling kid, in the midst of a thunderous attack on the keyboard, turned to the President and called out, "How'm I doin', Mr. President?"

49b(1) 1948 Ernie Waites

Ohio State News

Ernie Waites Debuts As Jockey

49b(1)

Sat. 5-1-48 CINCINNATI

Greater Cincinnati welcomed the appointment of its first Negro disc jockey last week as Ernie Waites, popular young civic leader, launched "Harlem Echoes," a one-hour daily recorded show.

Station WZIP, newest addition to the Queen City's major stations placed Waites at the helm of the new show Wednesday April 21.

Waites, who is making his entry into radio, becomes the third Negro disc jockey to work on a station south of the Mason-Dixon line. Station WZIP is located in Covington, Ky.

Following his initial broadcas Waites told newsmen that he was not a writer but a "music enthusiast." Now 27 years old, he has made Cincinnati his official residence for 22 of them.

Beginning Wednesday, April 26, "Harlem Echoes" is scheduled for broadcast direct from Cincinnati's Play-Bowl, 1206 Linn St. The program is heard Monday through Friday from 5:15-6:15 p.m.

Newsweek, Dayton, Ohio 5-10-48

used 5-10-48

After 22 years, still favorites: Amos (Gosden) 'n' Andy (Correll)

Newsweek Dayton Ohio

used 5-10-48

In the cast: Lou Lubin (Shorty the Barber), Dorothy Dandridge (one of Andy's girls), Correll, Ruby Dandridge (another of Andy's girls), Wonderful Smith, Roy Glenn, Gosden, Eddie Green (Stonewall), and the Jubalaires

Amos 'n' Andy at 22

For much of the decade set off by the 1929 crash the team of radio dialect players known as Amos 'n' Andy made a nation forget its troubles. Everywhere normal activities ground to a stop when the show came on for fifteen minutes an evening, five days a week. So great was the popularity of these synthetic Harlemites—white men, really, named Freeman Fisher Gosden and Charles James Correll —that one automobile thief did a thumping business when "all the yaps are listening," as he later put it.

5-10-48

Even President Hoover, in the most trying days of the early '30s, called in the pair, as Andy said, to "unlax" him. And the late Huey Long took his nickname of "Kingfish" from Andy's big-mouthed friend and lodge brother who at the radio age of 20 still runs the works.

But a new generation of listeners came along, and the daily program that had once been first, started slipping; eventually it fell to 60th place. On Feb. 19, 1943, Amos 'n' Andy folded more than 7,000,000 words of script and left the air.

Eight months later they were back—with a new once-a-week half-hour show (NBC, Tuesday, 9-9:30 p.m. EDT) firmly geared to 1943 listening habits. And by last week even the cold statistics of the Hooperatings showed that Amos 'n' Andy had made a thorough comeback and would finish out the 1947-48 season as one of the top ten programs, against competition such as they had never known in their earlier heyday.

5-10-48

Furthermore, theirs is the only top Hooperated show about which there is almost unanimous agreement between listeners and critics. Even the acidulous John Crosby, The New York Herald Tribune columnist, who is prone to tangle with listener favorites, recently wrote: "[Gosden and Correll] are producing the best situation and character comedy (with the possible exception of Ozzie and Harriet) anywhere on the air."

Pattern: Basically the saga of Amos 'n' Andy has changed little since it first started in 1926 as the story of Sam 'n' Henry on station WGN in Chicago. One night Gosden as Sam said: "Henry, did you evah see a mule as slow as dis one?" Correll answered: "Oh, dis mule is fast enough."

In that moment the characters later known as Amos Jones and Andrew H. Brown were born. Correll as Andy is gullible, opinionated, blustering—a likable no-good. Gosden playing Amos is humble, plodding, but sensible and clear-thinking. It is always Amos who gets Andy out of trouble, Amos who married and settled down while Andy continues to chase and/or dodge the ladies.

Today, in the half-hour version, Amos seldom appears in the story—he is mostly busy portraying the conniving Kingfish—though he is always available when Andy needs him. And where the fifteen-minute shows were always cliff-hangers, with the action threading in and out during the week, the current story is complete in one episode. But it follows the same basic pattern.

5-10-48

The story, which is set in Harlem, must be a good, plausible idea with a twist at the end. Andy and the Kingfish are the central characters. The latter invariably foists upon Andy some scheme that is completely phony. In-between times the Kingfish is always squabbling with his ever-loving wife, Sapphire, and somehow or other Gabby the politician always finds a spot to chirp his famous "lovely, lovely."

As always, the Amos 'n' Andy show is free of any mention of vice or suggestion of discrimination. "What we've tried to do over the years," Gosden says, "is to mirror the trials and tribulations of Negroes, of whom we are very fond." So carefully have the pair carried out this policy that if there must be a villain in the script he is always white.

5-10-48

Off the air as on, Gosden and Correll are never farther away from Amos 'n' Andy than a switch of dialect. For ten years they wrote all the scripts and played all the parts, a number which one earnest statistician ran up to 193. Not until they had turned out nearly 4,000 shows did Gosden and Correll give in to the luxury of writers, and even with seven of them at work the script still is largely a Gosden-Correll product.

As they eventually hired writers, so did the team hire other actors. Today Gosden is not only Amos and the Kingfish but also Lightnin' and the rarely heard Frederick Montgomery Gwindell and Flukey Harris. Correll, with Andy to take care of, is heard otherwise only as the dignified Henry Van Porter. Many of the other regulars are played by outstanding Negro actors, such as James Baskett, the Uncle Remus of Walt Disney's movie, who is Gabby, and Eddie Green, the waiter on Duffy's Tavern, who is heard as Stonewall, the lackadaisical shyster lawyer.

Up and Up: It is their striving for perfection that not only has kept Amos 'n' Andy alive but has also made wealthy men of Gosden and Correll, who in 1920 were just a couple of guys looking around for a good way of making a living.

Correll was a bored bricklayer from Springfield, Ill., who went to Chicago to find excitement. He ended up with an outfit that toured the country, digging out local talent, putting on a show at the spot, then moving on. Gosden, as ex-radio operator from Richmond, Va., was with the same company for much the same reason.

By 1924 the two had decided to get into an act themselves—as singers. Station WEBH in Chicago put them on the air from the Edgewater Beach Hotel and paid off in supper. To get some cash, the pair made 24 recordings for Victor. All were terrible. The world of 1925 looked dark. Then they went on the air over station WGN as Sam 'n' Henry. Chicago liked them. For 550 performances, at $125 a week, Gosden and Correll stuck to the job, each day working out some plausible and humorous incident in the lives of their mythical characters. Then WGN let the boys go—retaining only the title of the show. It was WMAQ, the Chicago CBS station, that put them to work again, this time as Amos 'n' Andy, and this time as a resounding hit.

They were so good that a bright young fellow at the local NBC station figured their stuff was just what the Pepsodent Co. needed to sell toothpaste—on a coast-to-coast basis. In one of the slickest deals that ever slipped through CBS's antennas, the young man—the Niles Trammell who is now NBC's president—signed up Amos 'n' Andy at $100,000 a year for his network. They went on NBC Aug. 19, 1929. CBS insisted only that WMAQ continue to broadcast the show in Chicago. So for five years, Amos 'n' Andy, NBC's top show, was fed from a CBS station.

And Now Video: Today, after 22 years at the microphone, Correll is a short and chubby 58. Gosden is an energetic and balding 49. They have a renewal from their present sponsor, Rinso, tucked comfortably in their pockets. But they have no intention of retiring to their big Hollywood homes. Instead they are starting all over again—in television. 5-10-48

Much of the winter was spent in lining up the all-Negro cast, including actors for the roles of Amos 'n' Andy. Instead of donning blackface, Gosden and Correll have borrowed an idea from Al Jolson and Larry Parks. They will be heard on video, but not seen.

5-10-48

To make this trick combination as perfect as possible they are putting the show on film. With a summer to work in, Gosden and Correll expect to have a sample ready for trade preview next fall—and the finished product on home screens by the first of the year. Their ambition is to become the first great television show as they were the first great radio program.

Eddie Green Of Amos 'n' Andy, Duffy's Tavern, Hits The Jackpot

The Defender

When Eddie Green tossed his magic kit away a comedian was born.

Sat 10-30-48

Eddie, who now takes the role of Stonewall the lawyer on CBS' Sunday night "Amos 'n' Andy" show, quit school at the age of 16, and bought himself a collection of occult tricks and gadgets inclubing rabbits and a silk hat.

Eddie hit the road of vaudeville, playing small benefit halls and moving-picture theaters as a one-man riot act. He was experimenting with different types of make-up to improve his act when one night the manager of the small theater told him:

Chicago Ill

"Son, you're a darned good magician, but I don't see why you carry all that stuff around with you. You're funnier without it."

So into the ash can went Eddie's magic. And out of the theater walked Eddie—a comedian with no props except his innate abilities which were plenty.

Born in Baltimore, Md., Aug. 16, 1896, Eddie now can count off 36 years in the business of entertaining people. After abandoning the magic act, Eddie started 15 years as a comedian, playing big and little theaters all over the country.

Then in the early 1930's, he turned to the musical comedy stage and spent the next 15 years starring in many famous productions, including "Hot Chocolates."

At the same time, Green began dabbling in burlesque and later became The Great Minsky's right-hand man, writing his comedy skits and directing comedians. He worked with Abbott and Costello (before they became a team) while they were working for Minsky.

During 11 years in burlesque, Eddie kept his eye on developments in radio and decided to hit the air when Rudy Vallee's show was riding the crest of its popularity.

Sat 10-30-48

"I started doing a series of historical burlesques for Rudy's show," Green recalls, "doing take-offs on Christopher Columbus' discovery of America and many other similar things. I think I still hold the record for the most guest appearances on the Vallee show."

In 1941, Eddie went to work for Ed Gardner on the "Duffy's Tavern" show. He was cast as Eddie, the waiter, the first night the show went on the air and has been at the same stand ever since.

He took the same role in the motion picture version of "Duffy's Tavern."

Sat 10-30-48

In addition to carrying the Stonewall role on "Amos 'n' Andy" for a year and a half, and the "Duffy's Tavern" role for seven years, Green has sandwiched in Frank Morgan show and the pal characterizations as Willie on the of Beulah's boy friend, Bill, on CBS' "Beulah" show.

Green is married to a concert singer and boasts a 16-month-old daughter, Elva.

From Cotton Fields To 'Wife' Of Amos 'N Andy's 'Kingfish'

The Defender

Sat 11-13-48

Story Of Ernestine Jones One Of Radio's New Finds

Chicago Ill

HOLLYWOOD—When Ernestine Jones Wade was a little girl in Jackson, Miss., she wished for a brother or sister to be her playmate. But Ernestine was destined to be an only child, so she spent many lonely hours talking to her dolls, making believe they were alive.

"This made me a natural mimic," explains Miss Wade, who's featured as Sapphire, wife of the Kingfish on CBS' "Amos 'n' Andy" show.

"I would talk to my dolls for hours," she says. "I would take all their parts, cast my voice into their characters and answer myself. Because of this childhood game, I learned to imitate almost any type of voice."

Ernestine joined "Amos 'n' Andy" in 1939 and has been with the show ever since, in one role or another, at times doubling up in two different parts. At one time, she was using her mimicking powers to carry three roles simultanteously. This was possible, she explained, because the show had no studio audience at that time. Now, she normally confines her many talents to the Battle-Ax role, only occasionally doubling.

Original 'Sweetie Pie'

Her first chore with "Amos 'n' Andy came when she was cast as Valada Green, Andy's "sweetie-pie."

"For a long time, it sure looked like Valada and Andy were going to be married," Ernestine recalls.

At various times, Ernestine also has been heard with "Amos 'n' Andy" as Mrs. Van Porter, wife of the society man, Henry Van Porter, and as Sarah Fletcher, a role she carried on the original CBS "Amos 'n' Andy Show" show.

For many years, the Battle-Ax, as the Kingfish refers to her, was an intangible character on the program, referred to almost daily by the Kingfish and others, but never heard. When she finally was written into the script for a speaking part, Ernestine was picked to create the character, her sharp voice and whip-lashing tongue.

Sat 11-13-48

Voice An Asset

Her pliable voice has been her biggest asset since childhood. In fact, her mother contends that Ernestine even cooed and cried in her crib in varying voices. By the age of seven, she had developed her vocal cords to a point where she was in demand as a singer at musical recitals around Jackson.

She continued perfmoring publicly until she was 15, but in the meantime, at 13, she had studied music until she became an accomplished organist and played weekly at church affairs.

Meanwhile, her singing was carrying her steadily toward the "big leagues," and after a few years as a chapel soloist, she joined the famous Hall Johnson choir in 1939, staying with them until 1945.

Sat 11-13-48

In 1945, she came to Hollywood as a legal secretary, a career she still pursues in addition to her radio duties. In filmland, she soon was signed to background voice parts in several pictures. She used her "tiny" voice to imitate a butterfly in "Song of the South."

Meet Mrs. Kingfish

Ernestine Wade, who is heard as the wife of Kingfish (Amos), on the Amos 'n' Andy Show, Sundays, 7:30 p.m. (CBS).

Radio Is Reducing Star Hattie McDaniel

Daily World

4-9-b-(2)

HOLLYWOOD—(ANP)—Hattie McDaniel, one of moviedom's top-flight Negro actors gobbled up by radio, has found a new way to reduce—by radio. That is, the radio show she does over CBS five nights a week is literally clipping off the extra weight she has been carrying all these years through vaudeville days, one night band stands, night club engagements and long hours under the Kleig lights.

Atlanta, Ga.

Last fall, when CBS decided to revive the "Beulah" series, it shopped around among the many Negro actresses for the spot. These included Louise Beavers and Lillian Randolph and other keen competition, but Miss McDaniel won the stellar role. She is the third person to portray the part of Beulah, the first one being Marlin Hurt, who played the "love that man" domestic on the Fibber McGee and Molly show and later on his own series. Following Hurt's death, Bob Corley continued it on an ABC series.

Fri. 3-19-48

WORK QUITE EXACTING

Hattie says that radio is not "physical harder work" than any other entertainment media, but it is more exacting.

"Besides, I've been using up an extra share of nervous energy creating a new interpretation of Beulah. Our five-day-a-week schedule is really more confining than vaudeville or movies, although it might not seem that way. In vaudeville there were lay-offs between engagements and in movies, there is time between pictures or even between working days. Time to cook and enjoy it. But I'm not complaining, I like radio."

HAD EARLY START

Miss McDaniel started in show business when she was 15. Her family had moved from Witchita, Kan., to Denver. She entered and won gold medal from a contest sponsored by the Women's Christian Temperance union, for her recitation of "Convict Joe." From that day, she was stage-struck. A year later, she joined her brother, Otis' with his company to give tent shows in small towns. Later she sang with George Morrison's orchestra. By 1924, she was a headline vocalist on the Pantages and Orpheum circuits.

Daily World

Her first radio appearance was as a singer on a weekly variety show over KNX sponsored by a bakery publicizing its products "Optimistic Donuts." The series ran a year. She then turned to the screen, from which she won an Academy award in 1939 as the best supporting actress of the year in her role of Mammy in "Gone With the Wind."

Atlanta, Ga. Fri

A few years ago, she returned briefly to radio to hold a spot on the Eddie Cantor and Amos 'n' Andy programs. 3-19-48

REGARDING MISS HATTIE McDANIEL

[illegible]

By DOROTHY O'LEARY

4-9-b (2)

HOLLYWOOD.

ROUND-EYED, rotund Hattie McDaniel is losing weight and radio is the cause. More specifically, the assignment of portraying Beulah five nights a week on CBS is doing to Hattie what seven shows a day in vaudeville, long hours under hot movie lights, one-night stands with bands and singing in smoky night clubs never did: taking off McDaniel pounds. Jan. 3-7-48

"Radio is not physically harder work than other entertainment media, but it is more exacting," says Hattie. "Besides, I've been using up an extra share of nervous energy creating a new interpretation of Beulah; I'm the third Beulah on the air and I was what you might call plenty concerned about this new series when we started last November."

Marlin Hurt was the original Beulah, played the "love that man" domestic on the Fibber McGee and Molly show and later on his own series. After his death Bob Corley continued it on an ABC series. When Beulah was being revived last fall many actresses, including Louise Beavers and Lillian Randolph, were auditioned, over whose keen competition Hattie won the lucrative stellar role.

In 1931

N. Y. Times

"Our five-day-a-week schedule is really more confining than vaudeville or movies, although it might not seem that way," Hattie continues. "In vaudeville there were lay-offs between engagements and in movies there is time between pictures or even between working days. Time to cook and enjoy it. But I'm not complaining. I like radio. Jan. 3-7-48

Although better known for motion picture work, Hattie is not a radio newcomer. Within the last few years she was on the Eddie Cantor and Amos 'n' Andy programs and as far back as 1931 was featured on a weekly variety show on Los Angeles' KNX sponsored by a bakery in the interest of its incredibly named product, "Optimistic Donuts." That series ran a year. Hattie was a singer then. As she recalls:

"I used to get so enthusiastic singing that I'd start to dance too and I'd dance right away from the microphone. Tom Breneman was the announcer and he'd have to lead me back on mike. On our first show he gave me a nickname that he's never forgotten. I thought the cast would wear formal dress so I wore an evening gown. But everyone else wore street clothes and when I arrived Tom said, "Well, look at our High Hat Hattie.' He still calls me that."

Hattie "dresses" now for her Beulah shows, but in a special wardrobe. She has five outfits, one for each day's broadcast, of gay house dresses striped or polka dotted in red, green or blue, over which she wears frilly white aprons with enormous bows. Two of these aprons were made from one, especially voluminous, she wore as Mammy in "Gone With The Wind," the role which won her an Academy award for best supporting actress of the year 1939.

Beulah's characterization usually calls for humor and kindliness, but if it demands a few tears, Hattie has no trouble producing the real thing.

"I think of the days I went without meals because I wanted to be an actress; the tear ducts just open up and flow," she says.

From Wichita

Jan. 3-7-48

Hattie was 15, in Denver, where she had moved with her family

Hattie McDaniel.

from her native Wichita, Kansas, when she won a gold medal at a contest sponsored by the Women's Christian Temperance Union for her eloquent recital of "Convict Joe." She hadn't had a dramatic lesson, and never has, but from that contest-winning day on Hattie was irremediably stage-struck.

A year later her oldest brother Otis, who wrote his own shows and songs, persuaded their mother to let Hattie go on the road with his company which gave tent shows in small towns. Later Hattie sang with George Morrison's orchestra and by 1924 she was a headline vocalist on the Pantages and Orpheum circuits.

In 1931 the singer-actress came to Hollywood, did that doughnut show and started in motion pictures, continuing screen roles until starting her Beulah program. The full afternoon rehearsal and broadcast schedule for that preclude movie work now. But her radio work alone she finds strenuous enough to take off those pounds.

Ernest Whitman first Negro born in Oklahoma City

Los Angeles Tribune

Los Angeles Calif.

4-9-b (2)

On the CBS' "Beulah" program, heard five days a week Mondays through Fridays, there's a slow-moving fellow, who never moves faster than a snail's pace—unless he's running away from Clarissa, Beulah's rival. In real life, Bill is radio, screen, and stage actor Ernest R. Whitman, who has distinguished himself in several fields.

Sat. 5-1-48

Whitman has the distinction of being the first Negro boy born in Oklahoma City. He lived there until the age of 16 when he started in show business. His theatrical career began with traveling tent shows. Vaudeville and stock company experience followed.

A graduate of Tuskegee Institute, Whitman excelled in football and basket ball and his early dramatic training was gained appearing in plays and musicals at Tuskegee. Today, in addition to his acting, Whitman is known as a singer, possessing a baritone voice.

Sat. 5-1-48

An ordained minister in the AME church, Whitman is a faithful church-goer. He is married and has two children, a daughter is a school teacher in Oklahoma.

His primary hobby is bowling, at which he is so good that he has become an instructor. Standing 6 feet 1½ and tipping the scales at a neat 247 pounds, Whitman is no man to wrestle with—he's a whiz at the mat sport.

Whitman's pictures include "Jesse James," "Third Finger, Left Hand," "My Brother Who Talked To Horses," "Gone With The Wind," and "Green Pastures."

"Beulah" on the big time; moves to CBS

The Tribune

4-9-b (2)

"Beulah" is on the big time! The ever-happy domestic switches from Mutual to 83 stations of the Columbia Broadcasting System starting Monday. Hattie McDaniel, first Negro Academy Award winner, is starred in the title role which was made famous by the late Marlin Hurt, southern white man. "Beulah" will now be heard Mondays through Fridays, 9:30-9:45 p.m. from Hollywood over KNX-CBS.

Los Angeles Calif.

"Beulah" works for Mr. and Mrs. Harry Henderson. The Hendersons, people who like to mind their own business, can't help being drawn into the intrigues of her romantic and social activities. Boy-friend Bill, played by Ernest Whitman, is Beulah's big romance. Clarissa, a beauty operator, is the one sour note in Beulah's garden of romance.

Alice Henderson is played by Mary Jane Croft, Hugh Studebaker is husband Harry. Young radio actor Henry Blair plays the role of 9-year-old Donnie Henderson.

Arthur Phillips, Hal Kanter, Charles Stewart, Arthur Julian, and Howard Leeds write the "Beulah" scripts.

"Beulah" is directed by Tom McKnight. Gordon Kibbee is the organist, Marvin Miller announces.

Sponsor is the Proctor and Gamble Company.

Wins $1,000 Radio Prize

1948

The Argus Fri 2-6-48

Mrs. James E. Lawson of Yellow Springs, Ohio won the fifth Dreft contest on Thursday, February 5th, bringing her one thousand dollars in cash, which the surprised wife of an ex-GI will bank as a down payment on a new home.

The Argus

She received national recognition for this when the announcement was made over three major networks that day, including the "Beulah Show" which stars another member of her race, Hattie McDaniel.

Fri 2-6-48

Recently married, the attractive Mrs. Lawson said she's been entering contests since she was thirteen years old. It seems that old motto, "If at first you don't succeed—try, try again" really "paid off' in Mrs. Lawson's case, for she entered each daily Dreft contest from the first day of the series.

St. Louis, Mo.

She will continue her full-time factory job, while James Lawson, her husband, continues to study as apprentice in the building trade. Her sister and grandmother live with the young couple.

49b(2) 1948 Jack Benny Program

INK SPOTS ON BEAM

HOLLYWOOD—The Ink Spots were handed the unprecedented honor of being selected to guest star on radio's two leading programs, the top comedy show and the top musical program, when they appeared on the Jack Benny program on April 4, and followed by appearing on the Carnation Contented Hour the very next day.

[illegible]

49b(2) 1948 "The Case of the Handicapped Hero"

Radio Show to Aid Those With Physical Handicaps

Phila. Afro-American 49b(2)

Sat 4-24-48

WASHINGTON (ANP) — In cooperation with the President's Committee on National Employ the Physically Handicapped Week, the David Harding Counter-Spy radio program will present "The Case of the Handicapped Hero" over the American Broadcasting Company network, Sunday, May 16, from 5:30 to 6:00 EDST.

Baltimore Md

The committee, which was organized last fall, met with President Truman at the White House on Nov. 4, afterwards adopting an eight-point program for year-round activity.

Of the 115 national organizations representing press and radio, professional groups, labor groups, civic organizations, chambers of commerce and theatrical groups invited by the President to participate on this committee, only four were colored. The four organizations were NAACP, National Urban League, Associated Negro Press and Tuskegee Institute.

Committees Active

Since that time, the President's Committee has been divided into 12 subcommittees consists of: awards of merit, community rehabilitation centes, disabled veterans, education, labor-management employment institutes, essay contests, labor, research, workmen's compensation, expositions, public information and medical.

The first of these 12 subcommittees to organize and get under way was the research committee composed of 16 persons.

It was through the efforts of this committee to make available to the public the story of the physically handicapped that the David Harding Counter-Spy broadcast is being presented, dramatizing the manner in which one disabled veteran solved his employment problem after failing initially to enlist community understanding.

Sat 4-24-48

The program will also include messages from President Truman and Adm. McIntyre, as well as the experiences of a handicapped person together with his employer.

49b(2) 1948

Catholic Forum of the Air

Interracial Air Forum Has Ninth Anniversary In Del.

Journal and Guide
Norfolk, Va.

By JAMES E. PRICE

WILMINGTON, Del.,—The only established radio forum in Delaware with Negro membership this week celebrates its ninth anniversary on the air. 49b(2)

Known as the Catholic Forum of the Air, the program is broadcast every Sunday afternoon over Station WDEL in Wilmington.

Membership in the forum, as one observer recently pointed out. "is limited to those who can work hard, smile and take it on the chin." These are the only limitations—race or nationality notwithstanding. Sat. 4-24-48

FROM VARIOUS PROFESSIONS

Twenty-five Wilmingtonians, who from eight to five each day pound their own jobs as stenographers, newspapers reporters, students, teachesr, clerks and accountants, meet in front of the microphone on Sunday afternoon to discuss, argue and dramatize the issues of the day. Conclusions are drawn, of course, on the basis of Catholic principals.

Mother M. Agatha, dynamic nun who prompted the original broadcast, insisted from the beginning in rounding up speakers, that the best way to solve any problem between the races was to proceed as if the problem had never existed. With this policy she had already successfully established the Catholic Diocesan library with its public book forums and the Wilmington Cultural Sessions. These were the first meetings of their type in Wilmington to encourage interracial participation. Del.

HONORED FOR ACHIEVEMENT

In recognition of her efforts, the National Conference of Jews and Christians last week awarded Mother Agatha, now a hospital patient here, the conference achievement award. 4-24-48

Joseph A. L. Errigo, Wilmington lawyer who made Mother Agatha's radio idea reality, is still chairman of the forum. Under his leadership, the Catholic Forum is making a significent contribution to intercultural and interracial relations in Delaware.

49b(2) 1948 Catholic Forum of the Air

DELAWARE'S ONLY INTERRACIAL RADIO FORUM NINE YEARS OLD

BY JAMES E. PRICE

Cleveland Guide

Cleveland, Ohio

The only established radio forum in Delaware with Negro membership this week celebrated its ninth anniversary on the air.

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49b(2) 1948 "Child's World"

Harlem Children Explain How It Feels To Be Negro

The Ohio State News Columbus, Ohio

Sat. 4-10-48

By **SEYMOUR PECK**

EIGHT CHILDREN from Harlem ranging in age from 12 to 16, told most sensitively last Thursday night (Child's World, WJZ-ABC, 10 p.m.) how it felt to be Negro.

Guided through their subject by the noted educator, Helen Parkhurst, they unburdened themselves freely and from the heart, bringing to the discussion the remarkable perception and imagination of children who have lived a long time with something that troubles them deeply.

* * *

These fragments from the conversation will suggest, I think, the strong feelings—and untutored eloquence—of the children.

PARKHURST: Elizabeth, what are the most difficult things for a girl growing up in New York City?

ELIZABETH: Well, a girl growing up in New York City has very difficult things because the people outside the world is not very friendly with us.

Sat.

PARKHURST: Well now, children, what is this difficulty between the white and colored children that seems to exist in some way or other?

4-10-48

BARBARA: That they don't want to play with you, or they don't think that you're as good as they are, and things like that.

PARKHURST: How do you know that?

BARBARA: Well, I go to a mostly all white school, and they have a few colored girls in there, but they don't seem to want to play with you and everything.

PARKHURST: How does that make you feel, Barbara?

BARBARA: Well, I feel lonely and neglected and things like that.

PARKHURST: Do you ever feel lonely, John?

Ohio State News

JOHN: Sometime when I go to a school for the first time and I don't know any of the boys in the school, then I feel lonely, and I don't know—until I start knowing some of the boys, I don't feel like—like I would like the school.

PARKHURST: Well, how does this lonely feeling get you—it sort of gets under your skin evidently.

JOHN: Well, it feels like you're walking down a road and there's nobody else on the road, and when you're walking down there you don't see anybody except white people and you get a funny feeling.

Columbus, Ohio

* * *

PARKHURST: Well, now are you afraid of these white children in some ways, Billy?

BILLY: Well, I think that if they start with you, and if you don't do nothing, they'll think that you're scared . . . but if a person bullies you, if you show them that you ain't scared, then he won't ever bully you agin.

* * *

PARKHURST: What would you like to see done in a city like this, in order that you'd be happier?

ELIZABETH: I think that we can all be happy if we can all be together and nice together and be walking with each other, and not every time you see each other, you give eyes and say all funny things—and faces. Be friends! She buy candy one day, and you buy candy the next day. She'll take you to the show one day and you'll take her to the show one day. That's what I think.

PARKHURST: Now how do you want to be treated, John?

JOHN: I want to be treated as a white boy would treat another white boy.

PARKHURST: And if you are treated as a white boy treats another white boy?

Sat.

JOHN: It will make me feel good, because I know that when I grow up, that I'll be—I'll be able to get a job easily.

PARKHURST: Do you think you're going to work harder if you're treated as a white boy treats a white boy?

JOHN: Yes.

4-10-48

PARKHURST: Now what would you wish for every colored boy and girl in this country, Billy, to make them happy?

BILLY: Well, I wish that the white people would move down into Harlem and live with the colored people, and then if they lived with them and they'd know them better, then they'd get along with them much easier.

* * *

The half hour was steadily interesting, as Child's World is every week. And, stepping from the sociological to the literary plane, I have a feeling that, given the least chance in life, kids who can express themselves so affectingly as Johnny, for instance, may in 10 or 15 years be taking their places among the fine young American writers of the day.

49b(2) 1948 "Destination Freedom"

Salute to Famous Americans Over Radio

The Afro-American Baltimore, Md.

Homer Peck, NBC director, explains a point during rehearsal of the new WMAQ program, "Destination Freedom," heard each Sunday at 10:00 a.m., CDST, Chicago, and designed to show the contributions of colored America to American democratic traditions. Left to right: Fred Pinkard, Jesse Pugh and Janice Kingslow, who was seen in the stage show, "Anna Lucasta."—ANP photo. The Afro American Baltimore, Md.

7/3/48

49b(2) 1948

Disc Jockeys

New Republic

CANADA LEE is a disc jockey now. So is Duke Ellington. Both are on local New York stations; Lee on WNEW and the Duke on WMCA. Ellington is syndicated, his between-platter commentaries being sold to stations other than the one that originates his program. The same should be done for Lee. He packs more mood and dynamics into a twenty-second spiel than any man I ever heard on radio. And he knows how to pick his records.

New York, N.Y.

49b(2)

The same station that has given Lee a regular spot is responsible for another new program which, I hope, may start a trend. It's the title of the show, "Play It Straight," that intrigues me most, although the series itself may prove interesting. The scheme is to give prominent comedians an opportunity to display their talents on their (or their press agents') favorite from the classics. 9-16-48

Mon 1-12-48

49b(2)

Chicago, Ill. Time

DUKE ELLINGTON

¶ Latest member of the disc jockey club was grizzled **Duke Ellington**, 48, who settled happily into an armchair at Manhattan's WMCA last week and contemplated his possible winnings (a reported ducal $75,000 a year, maybe more, if a hoped-for 150 stations buy his transcribed show). As a jockey, the Duke promised to be impressive: his jazz know-how gave his between-platter comments a fine mood indigo. One record, he decided, had a "pear ice cream" flavor; Songstress Sarah Vaughn was "serpentine and opalesque"; Crooner Vic Damone "caressed with satin and gave a back porch intimacy."

Time

Mon 1-12-48

49b(2)

Canada Lee, one of Broadway's top ranking Negro actors (*Native Son, The Tempest*), turned disc jockey for Manhattan's WNEW. But he wasn't saying why: "One doesn't admit that one would like to make money."

Time

Chicago, Ill.

Mon

49b(2) 1-26-48

2-1-48

49b(2)

LOCAL DISC JOCKEY—San Antonio's two sepia disc jockeys, Wilbur Miller and James Obey. Miller is manager of the race program, while James Obey takes care of the spinning and commercials. They may be heard each evening from 4:30 to 5:00, Monday through Friday. Competive advertising rates are available. Sat 2-1-48

San Antonio, Texas

49b(2)

CLAYBORN WHITE

On Monday of this week, city radio station KTOW (800 on your dial) put Clayborn White, above, local photographer and former record shop operator, on the airwaves as the city's first Negro disc jockey.

The Black Dispatch

Oklahoma City, Okla.

The program, though somewhat stereotyped, seems destined to gain a wide following of hearers at 4 p. m. Monday through Friday, following a flood of phone calls and postcard requests, reported received by the station managers, Neal Baird and Ted Cramer.

White told a Black Dispatch reporter that the program has unlimited possibilities and negotiations are being completed for daily and weekly sponsors as the initial arrangement and several other long range plans have already been formulated. 6-5-48

KTOW studios are located atop the skyscraper, 33-story Apco Tower in the heart of the city.

MEET LES WILLIAMS:

D.C.'s First Live Disc Jockey Who's a Fixture on WOOK

49b(2)

The Afro American

WASHINGTON

Les Williams, entertainer of the Old New Orleans Club, now in his eighth year, has new fame as the first live disc jockey in Washington.

Insisting that what radio listeners realy want is personality plus, not canned music plus personality, Las sold his idea of a "live disc jockey" to WOOK where he has held down an afternoon spot since late last year. (Mon. thru Sat., 2 to 3 p.m.)

Sat 2-28-48

At first his voice was strictly off base from radio technique standards. He possessed a well-trained voice, but there was no pep or emphasis like the traditional platter spinner.

Played All Requests

Day by day he played the piano and sang requests. No request appeared too difficult for him. Boogie-woogie to Bach, spirituals to "gay '90 favorites" were no problem to him. To increase his number of listeners Les often brought with him a guest singing star.

Baltimore, Md.

In less than a week Les's deoalaration, "You don't have to play discs to be a disc jockey" had proven true. He was receiving as high as 65 requests per day, and they have been steadily increasing.

Now Les Williams's Variety Show i sa fixture on the WOOK 11-star program. He has proved that without a "good radio voice or playing a disc you become a popular disc jockey.

Studied Under Duncan

The success of Les is the brilliant climax to a long career as a musician. He is a graduate of Dover State College, Dover, Del., and did post-graduate work at Howard University.

Les received voice training under Todd Duncan, at Howard; Frank Bibbs of Baltimore and Arnold Lovejoy of Washington. He studied piano under Isabelle Shelley, Lucille Anderson and Vera La Visha. His organ study was with Ray Gible.

Sat 2-28-48

For two years Les was a baritone soloist over NBC, and is at present director of the National Academy of Music and Art in Washington, one of the city's largest music schools. He has served as organist of the Goodwill Church for the past 15 years. — Oscar Haynes

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JOE ADAMS

The Tribune

Joe Adams gets KOWL disc jockey post

Sat 2-14-48

49b(2)

Disc jockey Joe Adams has been hired as a staff announcer by KOWL, clear channel station from Santa Monica, it was announced today.

Los Angeles, Calif.

The announcement by KOWL said Adams is the first Negro staff announcer on the Coast.

Adams will conduct a three-hour record program daily under the title, "The Mayor of Melody." Record fans from Santa Barbara to San Diego may hear their requests. The program, begun last Monday, starts at 12-noon.

A new 5,000 watt station, KOWL is owned by cowboy singer Gene Autry and Arthur H. Croghan, of Detroit. Dial number is 1580.

Thur 4-29-48

The first colored disc jockey of Greater Cincinnati was appointed last week. He is Ernie Waits, well-known young labor, political and civic leader. He has a one-hour daily recorded show known as "Harlem Echoes."

49b(2)

Disc Jockey To Debut On W.J.W.

49b(2)

Cleveland Herald

Cleveland, Ohio

Bill Hawkins, who sang with the Ink Spots when they were still called the Riff Brothers, begins as a disc jockey over WJW this Saturday evening, December 11, at 5:30 p. m.

The name of the show is "Hot Sauce Williams Time", and Bill

has arranged a fcrmat whi-
features rhymed introductions
to all of his selections. His num-
bers, incidentally, will include
everything from be-bop to sweet
tunes.

Fri. 12-10-48

Bill is not exactly a newcom-

cher to radio. He used to sing over
WKVL, Indianapolis, and of
course with the afore-mentioned
Riff Brothers. Bill is a Cleveland
boy and lives at 4034 Outhwaite
Avenue.

Incidentally, Bill's show is being sponsored by a well known fellow in his own right, "Hot Sauce" Wiliams. That famous "hot sauce" and ribs are as well known in Cleveland as the Terminal Tower. Williams' restaurants are located at 4805 Central Avenue and 2177 E. 55th St.

Aug 12, 1948

Leonard Feather now a disc jockey

Los Angeles Tribune
Calif
Sat. 5-15-48

41-(2)

NEW YORK — Jazz authority Leonard Feather, is the latest addition to the ranks of the nation's disc jockeys with a new show heard 7 nights weekly over a local station.

Feather uses Count Basie's recording of "Feather Merchant" as his opening theme, and Sarah Vaughan's 'Signing Off" to conclude.

Disc Jockeys Okay With Buddy Johnson, Ork King

Chicago Defender
Chicago Illinois
Sat 5-1-48

41-(2)

NEW YORK—The oft-criticized disc-jockey came in for some lavish words of praise from bandleader, Buddy Johnson, who, upon returning from a lengthy tour of the south and southwest, hailed the wonderful job the wax-whirlers have been doing to promote tolerance via music in those territories.

During his three-months road tour, maestro Johnson visited more than 50 disc-jockeys to be interviewed on their record programs, and returned with glowing enthusiasm for the new kind of southern hospitality being extended Negro recording artists by the disc-jockeys.

"The reception I was given by the southern disc-jockeys was very encouraging to me, to say the least," Buddy declared. "I rememberber the time when Negro entertainers were practically barred from southern radio stations. The disc-jockeys, however, have since educated not only the listening audience, but also the executives of the stations.

"On their programs, the southern disc-jockeys constantly feature the records of such artists as Count Basie, Illinois Jacquet, Sarah Vaughan, the Ravens and the King Cole Trio," Buddy continued, "and the listeners keep asking for more. I think the disc-jockeys will eventually tear down racial prejudice on the networks so that sponsors will think nothing of using Negro artists on their commercial programs."

Sat 5-1-48

Black

CLAYBORN WHITE

On Monday of this week, city radio station KTOW (800 on your dial) put Clayborn White, above, local photographer and former record shop operator, on the airwaves as the city's first Negro disc jockey.

Black Dispatch

41-(2)

The program, though somewhat stereotyped, seems destined to gain a wide following of hearers at 4 p. m. Monday through Friday, following a flood of phone calls and postcard requests, reported received by the station managers, Neal Baird and Ted Cramer.

Sat 6-5-48

White told a Black Dispatch reporter that the program has unlimited possibilities and negotiations are being completed for daily and weekly sponsors as the initial arrangement and several other long range plans have already been formulated.

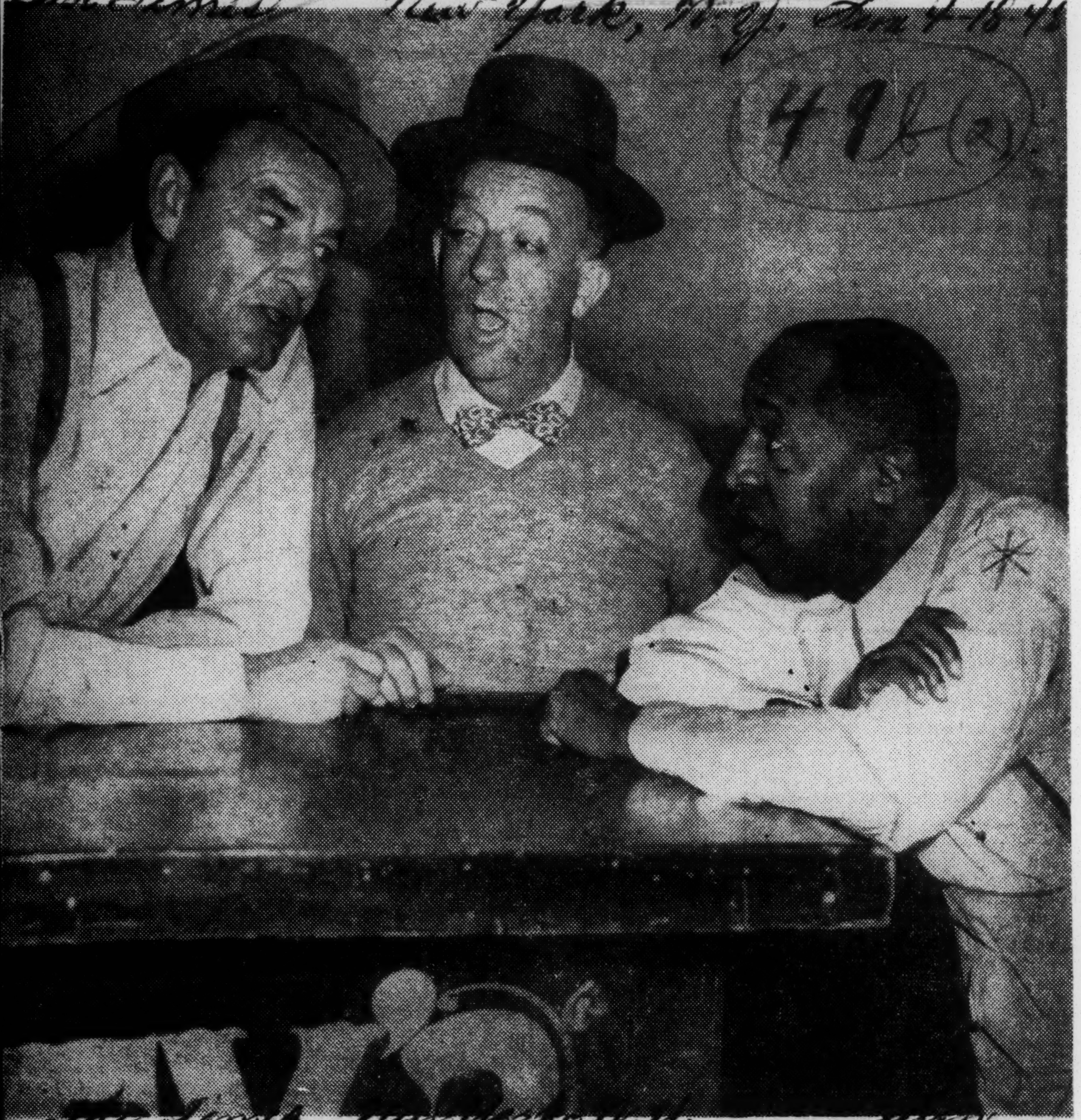
Oklahoma City
Okla

KTOW studios are located atop the skyscraper, 33-story Apco Tower in the heart of the city.

49b(2) 1948 "Duffy's Tavern"

THE REGULARS AT "DUFFY'S TAVERN"

The Times New York, N.Y. Sun 4-18-48



49b(2)

The Times New York, N.Y. Sun.

Ed Gardner (left) is Archie, the major domo in "Duffy's Tavern" each Wednesday at 9 P. M. on NBC. In the center is Charlie Cantor, one of radio's more versatile character actors, who plays Clifton Finnegan, while Eddie Greene (right) is heard as Eddie, the joint's one and only waiter. 4-18-48

49b(2) 1948

"Find A Star"

Bandleader's wife tutors young Negro

The license to teach school of Mrs. Horace Heidt, wife of the bandleader, is coming in handy on her travels with the Horace Heidt Musical Knights Company.

In the company is a 17-year-old Negro pianist from Fresno, Halyard Patterson. Patterson, who wants to become a concert pianist, is a high school junior and is continuing his studies with Mrs. Heidt.

Patterson is also a promising art student. He appeared on Heidt's "Find a Star" broadcast and was so impressive that he was given a contract. The show is heard over NBC every Sunday.

CHICAGO RADIO SERIES CLOSES AFTER TWO YEARS

CHICAGO (ANP) — Chicago's history-making radio series, "Democracy U.S.A.," came to a close last month after two years, but more than 100 [illegible] have [illegible] that this program, one of the first in Chicago to give colored radio [illegible] and actresses and script [illegible] an opportunity to use their talents.

Afro-American
Baltimore, Md.

V—DID YOU FORGET SOMETHING—V

"Because all kinds of people listen to radio, its audience includes those who would deny equality to some people. This paradox . . . the fact that people who are intolerant listen to radio which is democratic —gives radio a unique responsibility. It means that a radio station, perhaps more than any other means of communication, has the power to break through barriers of prejudice and shake the dulled conscience of the unwitting bigot . . . Last summer, a public-minded Minneapolis-St. Paul radio station, WCCO, used this power to hammer home the appealing fact that some citizens in the Northwest were neither free nor equal . . . Newspapers and social agencies furnished eloquent testimony of the need for such a campaign. They cited the case of a veteran who could not buy a home, because he was a Neisi. The doctor who turned his back on an ill child, because she was colored. They quoted Carey McWilliams, authority on intergroup relations, who had stated: "Minneapolis is the capital of anti-Semitism in the United States." They told the story of a girl who was denied a job. Because she was Catholic.

Pgh. Courier
[illegible]
Pittsburgh Pa

V—YOUR TICKETS FOR THE—V

To make the Northwest citizens aware of these intolerant attitudes and intolerable actions, the WCCO documentary unit collaborated with six Northwestern social agencies. Together they studied sworn statements. Interviewed, questioned and found the facts. After months of research, after more weeks of preparation, WCCO presented "Neither Free Nor Equal." Broadcast on successive Wednesday nights at 9:30, this series of six half-hour programs included "The Face of Discrimination," "Discrimination in Employment," "Discrimination in Housing," "The Indian in Minnesota," "The Hate Merchants" and "Meeting the Problem." Response to WCCO's "Neither Free Nor Equal" was quick . . . huge and gratifying. The National Conference of Christians and Jews awarded WCCO a Citation of Distinguished Merit "for contributing to better human relations." The Heywood Broun Awards by the American Newspaper Guild included an honorable mention for WCCO—the first award of its kind ever given to a radio station. And just seven days ago, the Variety 1947 Survey of Show Management gave WCCO the award for "Fostering Racial Understanding." Press comment was equally laudatory. Throughout the Northwest and across the country. But still more important were the telephone calls, telegrams and letters received by WCCO from listeners. All paragraphed the man who said: "I've never been able to make a dent in my neighbor's thinking, but your 'Neither Free Nor Equal' series did the trick."

Jan 3-48

V—SUPER MIDNITE CONCERT SATURDAY—V

Especially gratifying is the fact that the usefulness of the series has been extended. More than 250 radio stations and social agencies have requested scripts for adaptation in their communities. These commendations are cited not to show you what Columbia's WCCO accomplished in its community, but perhaps to suggest what can be done in your community. For as Governor Youngdahl of Minnesota stated on one of the "Neither Free Nor Equal" broadcasts: "The spirit of brotherhood must begin in our community life. It is there that the issue must be decided. For surely we cannot hope to achieve world peace if we cannot eliminate discrimination, prejudice and bigotry from our own homes, communities, schools and businesses. There must be a change of heart and it must come through education and a genuine effort to acquire the understanding which leads man to live in harmony with his neighbors." . . . This is the reason why "Neither Free Nor Equal" was created by Columbia's 50,000-watt WCCO—"The Good Neighbor of the Northwest."

49b

Broadcast Ham And Egg Show On Nation-Wide Network

49b(2) Gen. Daily World

Atlanta, Ga.

FORT VALLEY, Ga.—The Georgia Ham and Egg show will be broadcast over the ABC network Saturday, March 13, 12:30 p. m. EST, according to report received by the U. S. Department of Agriculture from the Georgia State Extension Service.

The outstanding feature of the broadcast, which will originate in the auditorium of Fort Valley State college, will be an interview of Otis S. O'Neal, colored county agent who originated the idea of holding ham and egg exhibits at the school 33 years ago. This year, under the direction of Mr. O'Neal, county ham and egg shows were held all over the State. Sun. 3-7-48

Highlight of the three-day show at Fort Valley will be an address by Gov. M. E. Thompson on Friday, March 12. Other speakers who will appear on the program are Dr. C. V. Troup, president of the college, Walter S. Brown, director of Extension Service of the State, and P. H. Stone, colored State supervisor of extension work. 3-7-48

The Ham and Egg show was started by Mr. O'Neal as a means of stimulating more of the farmers in his county to raise and cure more of their own meat supply at home. Most studies show that while the colored farmers of Georgia eat diets that are deficient in vitamins and some nutrients, their consumption of animal protein is relatively high.

Station WCON, local ABC affiliate, had not decided Tuesday whether the program will be aired here at that time, but officials felt a transcription may be played later.

National Negro Newspaper Week Radio Programs

Daily World

Atlanta, Ga.

Radio Station WSB will carry the National Broadcasting Company broadcast featuring National Negro Newspaper Week Saturday afternoon, from 12:15 to 12:30 o'clock. The broadcast will feature Hollywood actor John Garfield and the announcement of the first Russwurm Awards for outstanding contributions to the cause of democracy. Wed. 3-10-48

A Thursday night feature on Newspaper Week will be aired over the American Broadcasting Company, beginning at 10:30 o'clock. The 15-minute resume of the Negro in the news will be given. Radio

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'Voice' Beams to Italy Story of Negro Success

Washington, D.C.

New York, April 17 (AP).—The State Department's "Voice of America" today beamed upon Italian listeners the story of a Negro couple in Oklahoma City who built a $431,000 hospital there for their race. Washington Post

4-18-48

In a 10-minute factual commentary in Italian, the State Department told the story of the 105-bed institution that has been built by Mr. and Mrs. W. J. Edwards. Edwards made his fortune in the junk business.

Bob Howard extracts music known as "bounce" from the piano keyboard.

New York Times Sun. 7-4-48

Baseball Broadcasts Taboo to Southerners

Afro-American

49b(2) Baltimore

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It later was revealed that the radio station's management was forced to cancel its program for broadcasting these games because of complaints received from predjudiced Southerners. 5-29-48

The station management, however, said it would continue to broadcast accounts of games in the Georgia-Alabama Amateur League, which they began last Sunday, with the airing of the Atlanta All Stars and Atlanta Athletics game at Harper's Field here.

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49b(2)

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The unit concluded 78 consecutive weeks of coast-to coast broadcasting under the name "King Cole Trio Time."

Baltimore, Md.

Gertrude Scanlan, local radio director of the show for the advertising firm, revealed that budget, around $1500, used for the King Cole quarter-hour would be spent on merchandizing spots.

The sponsoring company was the first national concern to take advantage of colored talent on such a scale.

The King Cole Trio has played host to many guest stars including Stan Kenton, Nellie Lutcher, Mel Torme and Cab Calloway.

ROBINSON ENGAGED FOR A RADIO SHOW

New York Times

Dodger Star to Broadcast on WMCA This Winter—Braves Play Brooklyn Today

Fri. 9-17-48

Jackie Robinson, Brooklyn's star Negro second baseman, will become a radio broadcaster early in November. Jackie has signed a contract with Station WMCA for a six-day-a-week early evening sports show, on which he will appear until the Dodgers start spring training in March.

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Robinson was a four-letter man at U. C. L. A., starring in football, basketball, track and baseball. He also was a top flight amateur tennis player.

His program, in addition to predictions and interviews with personalities in the sports world, will devote considerable attention to combating juvenile delinquency, with an organized program of activity for youngsters.

Camilla Williams On WOR Air Menu

49b(2)

The Defender

NEW YORK—Soprano Camilla Williams and baritone Norman Young featured on the October 17, broadcast of the "WOR Opera Concert" presented over WOR each Sunday afternoon from 2 to 2:30 p. m. Sat. 10-23-48 Chicago, Ill.

Miss Williams sang the beloved "Un Bel Di," from "Madame Butterfly," and Mr. Young sang the "Toreador Song" from "Carmen." Sat. 10-23-48

Former 'Wings Over Jordan' Four In Heidt's Playoff

Journal Guide

NEW YORK— (ANP) — Four young singers whose determination was not to be just another quartet will get their big break on Horace Heidt's NBC coast to coast program Sept. 12 when they do a return engagement to compete in the "quarter finals." Sat. 9-4-48

Heidt's third quarter finals' will put winners of previous Sunday night broadcasts before an audience of 20,000 at the famed Hollywood Bowl. Norfolk, Va.

The boys call themselves "The Wingmen", and have had to travel the hard road for the past several months in order to achieve the goal they're pointing toward.

Clarence Small, Cecil Dandy, Emory Barnes and Ellison White started singing together 10 years ago. Then in their 'teens, they were grouped together as the "Wings Over Jordan" quartet and were heard on a national network, as well as given the chance to travel throughout the country.

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A year ago though, "The Wingmen" decided if they were going to hit big time, they would have to settle down and study. A stlye would have to be developed, new arrangements would have to be worked out, and they knew that would take time—and money.

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A couple of months ago Heidt heard them at a benefit at the Government Hospital at Sawtelle, Calif., and invited them to sing on his program. Their act was a hit and they've been invited to compete in the "quarter finals."

Says Church Air Programs Need Definite Improvement

Atlanta Daily World 49b(2)

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The principal programs presented on the air by Negroes today are those by a few store front, hand-clapping churches. Nearly every one of them is a distinct disgrace.

Few of the first class churches in our great cities try to put a program on the ether. They leave it to the moaning, vulgar charlatans who essault the ears of the listening public with their ranting and shouting

For example, there are two or three programs of that type in Chicago. One is presented by a man called Rev. Boddy, who calls his church the Greater Harvest Baptist church. In some of the most disgraceful exhibitions ever aired he moans and groans and grunts during a full hour program over a full hour program over a readily high class station—WAAF.

HARD TO FATHOM— Sat. 5-8-48

How the WAAF program director Miss Coyle, can permit such mouthings on her station is hard to fathom. A little earlier you hear the chaste oratory of the Catholic hour or a Jewish rabbi delivering a sober message. They represent minorities.

Then comes a Negro representative with a disgusting auditory harangue which makes many listeners cringe at their radios. Many of our big cities are infested with this sort of thing. A campaign to get rid of these programs should be started.

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General

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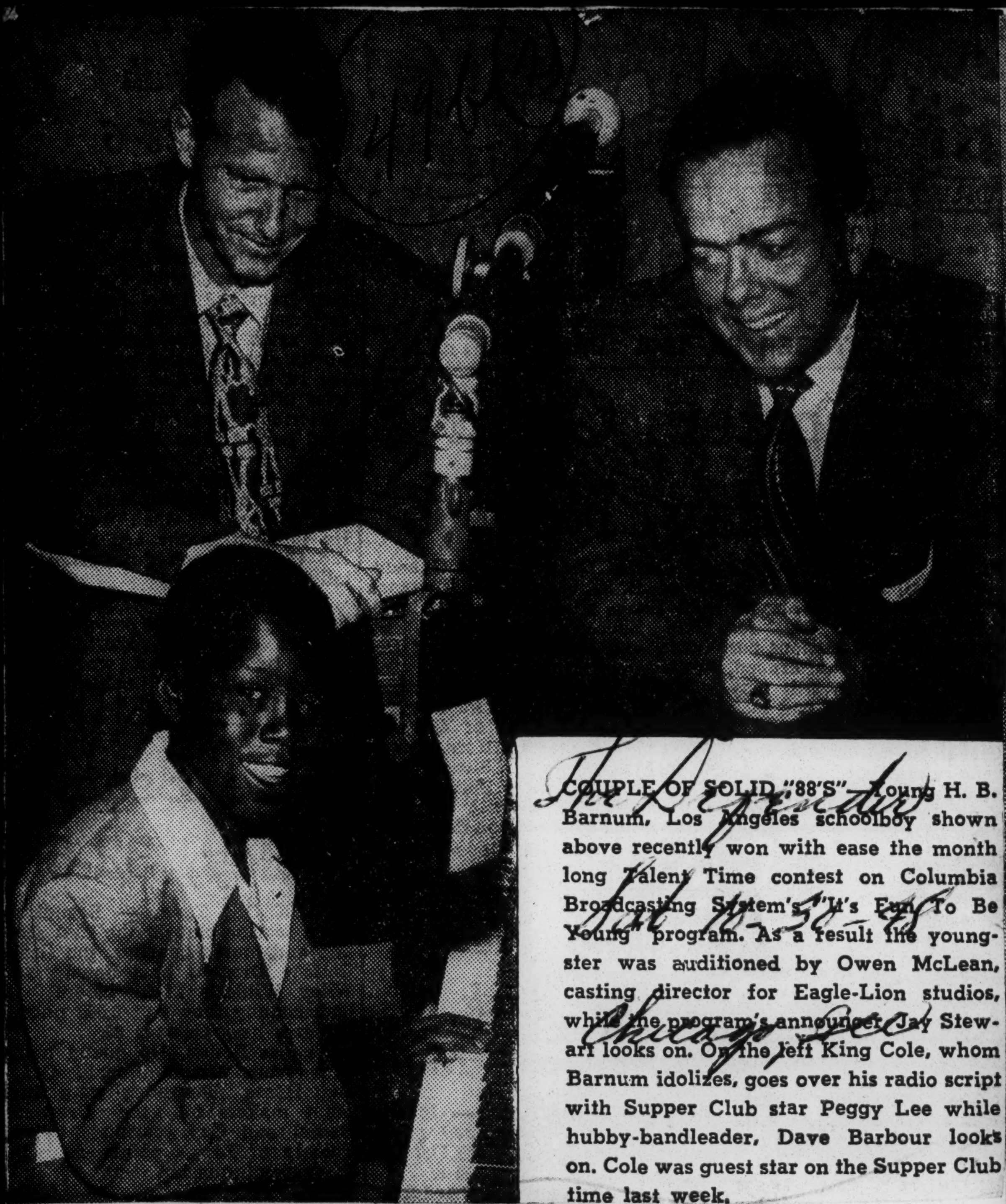


The Defender

COUPLE OF SOLID "88'S"—Young H. B. Barnum, Los Angeles schoolboy shown above recently won with ease the month long Talent Time contest on Columbia Broadcasting System's "It's Fun To Be Young" program. As a result the youngster was auditioned by Owen McLean, casting director for Eagle-Lion studios, while the program's announcer, Jay Stewart looks on. On the left King Cole, whom Barnum idolizes, goes over his radio script with Supper Club star Peggy Lee while hubby-bandleader, Dave Barbour looks on. Cole was guest star on the Supper Club time last week.

Sat 12-25-48

Chicago Ill.

Mon 12-27-48

Hattie McDaniel again will play "Beulah' Monday through Friday at 7 P. M. on CBS

Afro American

FIRST COLORED RADIO NEWS COMMENTATOR BROADCASTS FROM OHIO OVER MUTUAL

Iowa Bystander

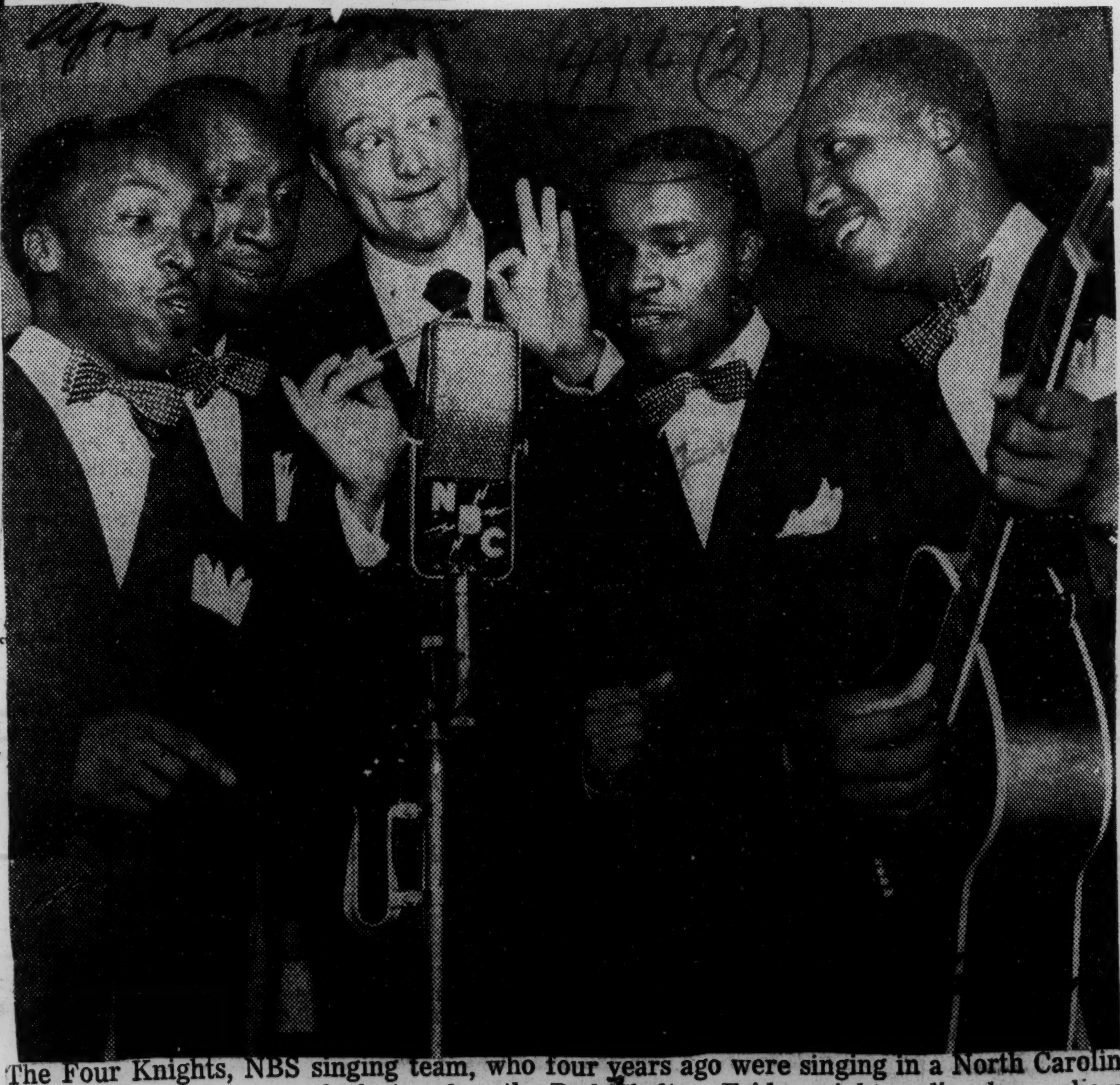
Columbus, O. (NNPA)—The midwest brought recognition to its first colored radio commentator last week. He is George Lawrence, who gives a weekly newscast and special broadcasts over Mutual's WHKC in Ohio's capital city.

Des Moines, Iowa

Last week, Lawrence paid tdibute to America's first interracial social fraternity, Betta Sigma Tau, which held its first annual convention at Ohio State University.

The young commentator paused on his 9:45 a. m. newscast and dedicated Margaret Walker's immortal poem, "For My People", to the fraternity, and paid special tribute to Harrison Dillard, the famous athlete at Baldwin-Wallace College, who received the frat's first annula achievement award.

Thur-12-9-48



The Four Knights, NBS singing team, who four years ago were singing in a North Carolina Church Choir, are currently featured on the Red Skelton Friday night radio show, shown during a rehearsal with the comic maestro.

Sat-12-25-48

Ernestine Wade, of "Amos 'n' Andy," used to talk to dolls now she talks (and talks!) to the Kingfish as the Battle-Ax

Los Angeles Calif
Los Angeles Tribune
Sat 11-6-48

When Ernestine Jones Wade was a little girl in Jackson, Miss., she wished for a brother or sister to be her playmate. But Ernestine remained an only child, so she spent many lonely hours talking to her dolls, making believe they were alive.

"This made me a natural mimic," believes Mrs. Wade, who is featured as Sapphire, wife of the Kingfish on CBS '"Amos 'n' Andy" show.

"I would talk to my dolls for hours," she says. "I would take all their parts, cast my voice into their characters and answer myself. Because of this childhood game, I learned to imitate almost any type of voice."

Well known socially and in church circles, Mrs. Wade joined "Amos 'n' Andy" in 1939 and has been with the show in one role or another ever since, at times doubling in different parts. At one time, she even carried three roles simultaneously. This was possible, she explained, because she had no studio audience at that time. Now, she normally confines herself to being the Battle-Ax, only occasionally doubling.

Her first chore with "Amos 'n' Andy" was as Valada Green, Andy's "sweetie-pie."

At various times, she also has been heard as Mrs. Van Porter, wife of Henry Van Porter, and as Sarah Fletcher, a role she carried on the original CBS "Amos 'n' Andy" show.

For many years, the Battle-Ax was an intangible character on the program, referred to almost daily by the Kingfish and others, but never heard. When she finally was written into the script for a speaking part, Mrs. Wade was picked to create the character, possibly because the character her contralto voice assumes is sharp and whiplashing.

Though she has been a housewife, a newspaperwoman and is at present a legal secretary, her pliable voice has been her biggest asset since childhood. At 7 she was in demand as a singer at musical recitals around Jackson.

She studied music and became an accomplished organist, playing piano and organ at church affairs.

After a few years as a chapel soloist, she joined the famous Hall Johnson choir in 1939, staying with it until 1945.

In between-times, she has worked in films doing background voice parts in several pictures and playing extra roles in southern scenes. She once used her "tiny" voice to imitate a butterfly in "Song of the South."

"Negro Hour" Aired Through Texas Station

Journal & Guide
Sat 2-14-48
Norfolk Va.

FORT WORTH, Tex.—(ANP) As the result of an idea by Mrs. Almita S. Robinson, Fort Worth for the first time, Saturday. Feb. 7, heard a new type of radio program, "The Negro Hour," at 6:45 p. m. over station WBAP-570.

This program is being sponsored as a public service of the Fort Worth Star-Telegram, one of the South's leading white dailies. This weekly program, tells of the Negro's achievements and contributions to American culture and economy.

The featured choir on the program will be the Zion singers of Zion Baptist Church, directed by Mrs. Wilba Burton Alaman.

IS WIDELY KNOWN

Mrs. Robinson is widely known here for her social work and journalism. She founded the Forth Worth Urban League, the only agency of its kind in Texas.

Mrs. Robinson is also president of the ladies' auxiliary to the Veterans of Foreign Wars post No. 5617, office manager of Robinson Construction Company, teacher of parliamentary procedure and Negro history for the Florence B. Brooks Club, member of the executive committee of the Texas Conference for Equalization of Educational opportunities and of the Fort Worth Council for a Permanent FEPC.

Relations Award To Minn. Station

Pittsburgh Courier
Sat. 2-14-48

MINNEAPOLIS, Minn.—(ANP)—Radio Station WCCO, the CBS outlet in the Minneapolis-St. Paul area, was named winner of the annual award to radio programs promoting "better human relations" by the National Conference of Christians and Jews, Thursday.

The announcement of the award was made by Willard Johnson, program director for the conference, at WCCO's annual Washington dinner for the Minnesota Congressional delegation.

The program cited by the conference was the series entitled "Neither Free Nor Equal," which consisted of six half-hour programs exposing racial and religious discrimination in the Northwest.

All Negro Radio Station Waits For A License

St Louis Argus
St Louis Mo.
Fri 5-14-48

CHICAGO — (CNS) — An all-Negro station, the first of its kind for the city of Chicago, is now merely waiting for its license from the Federal Commerce Commission before it becomes a reality. Once the license is granted, it will be on the air within 90 days.

Vice President A. R. Carter of the Afro American System states that 28½ percent of station YVON's time will be devoted to live commercial shows. Said he, "There are any number of talented Negro musicians and entertainers who have not had adequate opportunities to demonstrate their talents. We plan to provide them with an opportunity

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Whitman, Beulah's' Boyfriend Bill, Is An Excellent Athlete

Daily World
Atlanta Ga.
Fri 6-4-48

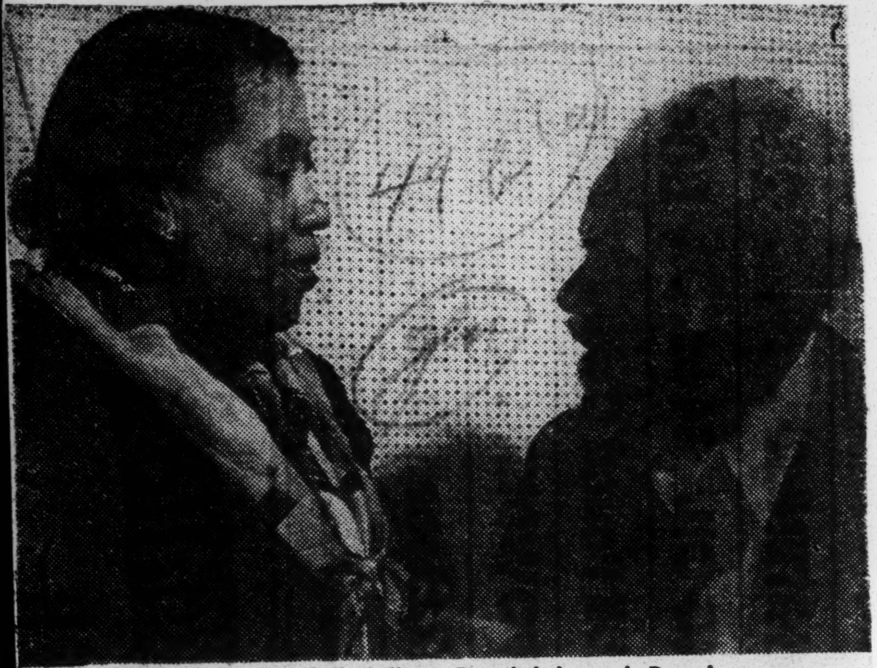
Bill, the romantic interest on CBS' "Beulah," is an amiable guy whose mind works at a snail's pace—except when he's dodging Clairissa' Beulah's rival. In real life, however, Bill, played by radio-screen-stage actor Ernest R. Whitman, is an energetic, alert individual who has distinguished himself in several fields.

Whitman was the first Negro boy born in Oklahoma City, where he lived until he entered show business at the age of 16. His theatrical career began with traveling tent shows, from which he graduated to vaudeville and stock.

A graduate of Tuskegee, where he got his early dramatic training in college shows, Whitman excelled in football and basketball. Today, standing 6 ' 1½ and tipping the scales at 247, he's a whiz on the wrestling mat. His favorite hobby is bowling, at which he is an expert and instructor. His fine baritone voice has mastered songs and operatic arias in seven languages. Moreover, he is an ordained minister in the AME Church and active in Los Angeles religious circles.

He is married and the father of two children of whom, a daughter, teaches school in Oklahoma. At home he likes to read and listen for hours to his collection of classical recordings. When he finds the time, he works with little theater groups around Hollywood.

His movie credits include "Jesse James," "Third Finger, Left Hand," "My Brother Talks to Horses," "Gone With the Wind" and "Green Pastures."



VETERAN—showfolk Lillian Randolph and Rex Ingram are deep in a discussion during a break in the recording of "The Grand March of the United States of America," for Armed Forces Radio Service. Los Angeles Tribune

Miss Randolph is "The Great Gildersleeve's" "Birdie" and Ingram gets a good part now and then in Hollywood and on Broadway. (see story) Sat. 5-29-48

Cuff Notes: Canada Lee will present the Voice of Freedom Committee's 1948 radio award to commentator Arthur Gaeth at a Hotel McAlpin dinner on Monday evening. Gaeth's program (WJZ-ABC, Monday evening at 10), the first to be sponsored by a labor union over a national hookup, receives the award as the one "which has contributed the most to the enlightenment of the American people this year." Wed. 6-23-48

Canada Lee

New York, N.Y.

Fancy "Tony Spumoni"

New York Enquirer

Mon. 48

New York, N.Y.

The Mariners, above, popular singing group heard regularly on the Chesterfield show, have taken a keen fancy to "Tony Spumoni The Ice Cream Man" and have been giving it a vocal airing during their sessions. It was written by John Redmond and Duke Leonard.

'THIS IS BROWN BOSTON'

Chicago Defender

An intelligent, determined group of Bostonians has made rapid strides in recent months, promoting racial harmony and understanding through the medium of a fifteen minute radio program titled "This is Brown Boston." The program is broadcast weekly over station WMEX and enlists the services of cultured individuals and professional celebrities of the stage, screen and radio.

Goal of the broadcast promoters is to show that racial prejudice looses its sting when people of various races and nationality groups come to know each other. Originator and director of the program is J. Riche Coleman of Roxbury, social worker at the Robert Gould Shaw house.

Sat 5-29-48

Coleman writes the script and associated with him are Lloyd Parham, former army captain; Nelson Woodfork, member of the veterans administration staff in Boston; Charles Allen and Alfonse Julian. The broadcast time is contributed as a public service and Coleman and his associates are looking for a sponsor.

Chicago, Ill.

Among the celebrities that have appeared on the program to date are: Katherine Dunham, Canada Lee, Dorothy West, Matthew Bullock and Ralph Coleman.

Concerning the "This is Brown Boston" program, Coleman says: "We want to show our white listeners that it is inaccurate to think of all Negroes as the Uncle Tom or buffoon-comedian type. We hope to show that it is as IMPOSSIBLE TO LUMP ALL NEGROES TOGETHER AS A GROUP AS IT IS WHITE PEOPLE"

"Rochester" on ABC show Monday night

Los Angeles Tribune

Los Angeles, Calif.

Jack Benny's "Rochester" heads a Hollywood lineup which will present a half-hour variety show over ABC Monday at 10 p.m. in cooperation with the National Safety Council. Sat. 5-1-48

The entertainers featured have in common the fact that they are all parents and will stress safety in the home and on the highway, in addition to their musical comedy antics.

In addition to Rochester, the cast includes: singer Janet Blair, Ozzie Nelson and Harriet Hilliard, Ralph Edwards, Bill Goodwin, comedian Abe Burrows, and the orchestra of Basil "Buzz" Adlam. Sat 5-1-48

New Orleans Radio Station Names Negro Relations Director

Weekly Review

NEW ORLEANS, La., Oct. 9—It was announced this week that O. C. W. Taylor, principal of McDonough. 37, has been appointed public relations director in charge of Negro programs for radio station WHOE. B'ham, Ala.

Mr. Taylor, who is moderator of the program known as the Negro Forum, which is presented each Sunday morning over this station, has been on the air for almost two and one-half years.

Mr. Taylor, the first and only Negro in New Orleans to handle a regular program, has had a varied experience in education and public relation. Thirty-two years ago, he was employed by the public schools. For the past seventeen years he has been principal. He was the first editor of The Louisiana Weekly and in later years worked with other publications.

When asked how he became interested in radio programs he said, "I felt that there was a need for such a program. After all, radio is one of the chief mediums of disseminating news.

Sat 10-23-48

"I guess," he continued, "I am with WNOE because it was one of the few stations willing to give Negroes a type of program which would be helpful to both groups. Our program is uncensored and expurgated by the station."

WNOE is owned by former Governor James A. Noe and was recently given approval for 50,000 watts by the Federal Communications Commission.

Disc Jockey Won't Play Shine Tune

Afro-American

NEW YORK—(ANP)—Fred Robbins, a WOV disc jockey, has refused to use titles and songs with words that might be considered offensive.

Sat. 3-13-48

Robbins refused to play a recording of "Shine" because 'we believe in the brotherhood of man,' and 'Shine' lyrics are offensive, he said. The lyrics, the thought, 'my hair is curly, my teeth are pearly, that's why they call me Shine.'

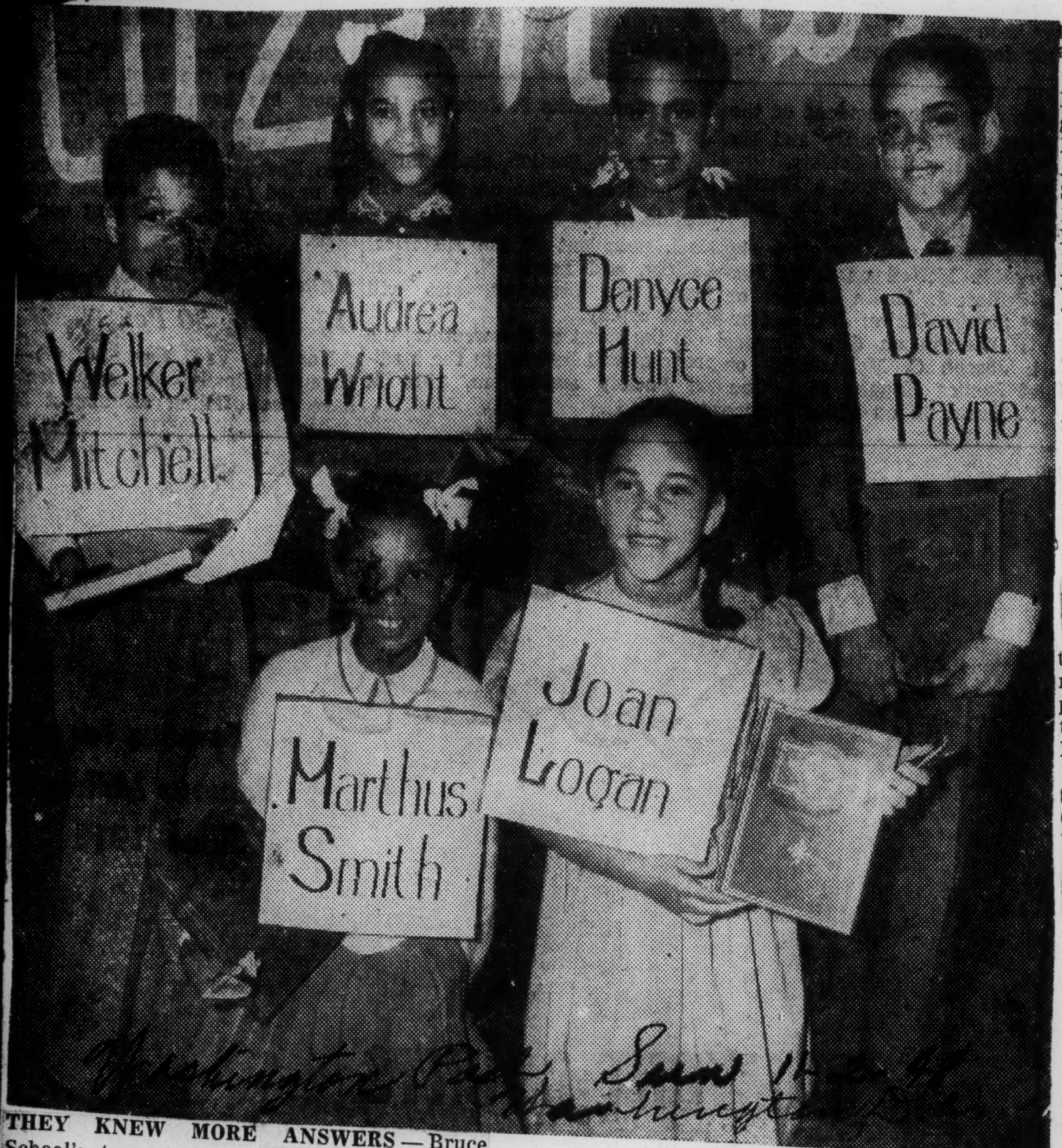
Baltimore, Md.

Bing Crosby recorded the lyrics years ago and many entertainers have sung the lyrics in cafes and theaters. Frankie Laine's Mercury disking has revived the tune and Robbins points out that times have changed and such lyrics are now offensive.

Teddy Wilson on ABC again Sunday

The Tribune

Teddy Wilson will be the guest and Earl Wild the soloist on tomorrow's ABC broadcast of "Piano Playhouse" at 11:30 a.m. PDT. Wild will play Debussy's "Claire de Lune" and the D-Minor "prelude" of Chopin. Wilson will participate with Cy Walter and Stan Freeman, duo-pianists, in numbers of Diezt and Coward and a medley from the Rodgers and Hammerstein "Oklahoma!".



Washington Post Sun 11-21-48

THEY KNEW MORE ANSWERS—Bruce School's team took top honors yesterday by beating Morgan School's group in The Washington Post-sponsored Quizdown broadcast over WTOP. Holding volumes of the encyclopedia presented to the winning school are (front, from left) Marthus Smith, 9; Joan Logan, 10, and (rear, from left), Welker Clark Mitchell, 9; Andrea Wright, 10; Denyce Hunt, 10, and David Payne, 10

Bruce School Is Victor in Quizdown

Wash Post
Sun 11-21-48

Smiling bravely, a Morgan school sextet went down to defeat before a high-batting Bruce School team yesterday on "Quizdown."

Bruce School, Kenyon st. and Sherman ave. nw., scored 1000 points and Morgan School, V and 18th sts. nw., 800 points on the weekly quiz program sponsored by The Washington Post and broadcast over Station WTOP from 10 to 10:30 a. m. Saturdays. Yesterday's program originated from the auditorium of Garnet Patterson Junior High School, 10th and U sts. nw.

Only the fact that one member of the Bruce team faltered and was unable to answer her two questions kept the school from a perfect, 1200-point score — 100 points for each questions correctly answered.

She couldn't remember that the lines "By the Shores of Gitchee Gumee, By the Shining Big-Sea Water," were from "Hiawatha's Childhood," by Longfellow, and that Hernando De Soto was the famous explorer buried in the Mississippi River.

Sun 11-21-48

All of Morgan's team answered at leas tone question correctly, and several piled up a few extra points for partially correct answers, but Sandra Swann, 9, 4-A grade, of 2211 Ontario rd. nw., was the only Morgan contestant who knew the right answers for two questions.

Sandra, wearing a pretty green plaid dress and interested in toe dancing, replied "Maryland and Virginia" when asked what two States gave land for the capital city. Asked why the land of Norway is poor for farming, she replied, "because the land isn't rich and there are so many stones."

Appearing before the "mike" for Bruce were: Denyce Hunt, 10, 5-B grade, of 1030 Lamont st. nw.; Joan Logan, 10, 6-, of 1431 Sims dr. se.; Andrea Wright, 10, 5-A, of 3101 Sherman ave. nw.; David Payne, 10, 6-A, of 1010 Park rd. nw.; Marthus Smith, 9, 4-A grade, of 1331 Kenyon st. nw., and Welker Mitchell, 9, of 1119 Lamont st. nw., a 4-A grader.

Also upholding Morgan's blue and orange school colors against Bruce's green and white were: William Jones, 9, 5A, of 1825 Vernon st. nw.; onway Jones, 9, 6A, of 1763 T st. nw.; Louise Scott, 10, 5A, of 1765 Swann st. nw.; Bettya Ann Robinson, 9, 6A of 310 M st. nw., and Phyllis Harrod, 9, a 4A grader, of 1517 U st. nw.

A 19-volume set of World Book Encyclopedia and an Emerson table model radio was awarded to Bruce School, a Rand McNally International Edition Atlas and a similar radio to Morgan School, ball point pens were presented to the winning team and automatic pencils to the losing team.

Sun 11-21-48

Judges on the show were three teachers: Mrs. Fannie B. Gould, Grimke School; Mrs. Gertrude T. Waters, Phillips School, and Miss Phyllis E. Cooper, Military Road School.

Quizdown is produced under the direction of Mrs. Hazel Kenyon Markel, WTOP director of public service and education, and produced by Larry Beckerman with Vern Hansen as Quizmaster. Programs in the public schools are produced in cooperation with Dr. Hobart M. Corning, superintendent, and coordinated through the radio committee of the District Public Schools of which Clyde Huber is chairman.

WEEKLY COMMENTARY on national and international affairs from Washington's radio station WWDC will begin Sunday, Nov. 14, 9:45 p. m., by Dr. Rayford W. Logan, chairman, department of history, Howard university, Washington, D. C. Dr. Logan will be presented as a public service feature and will be heard for 15 minutes.

Radio's First All-Colored Forum Set for Broadcast

Afro American
Sat 3-27-48
Baltimore Md

NEW YORK—An unprecedented series in the radio industry and a valuable public service to the City of New York and the nation will be made on April 4 when radio's first all-colored forum, "Tenth of a Nation," will make its debut over WINS at 6:00 p.m. according to Eldon Park, station manager.

Ralph Cooper

The Rev. Dr. John H. Johnson, pastor of St. Martin's Episcopal Church, and Dr. Channing Tobias, director of the Phelps-Stokes Foundation, will act in an advisory capacity to assist in the selection of discussion material and panel guests. Ralph Cooper, radio stage and screen star, will act as moderator. The first topic to be discussed is "The Situation on 125th Street, New York."

Subjects will not be confined to colored problems alone, but will include views on national and international affairs. Those who will participate in the initial broadcast are Edith Alexander, member of Mayor O'Dwyer's Committee on Unity; Julius Adams, editor, Amsterdam News; and Matthew Eder, member of the 125th Street Chamber of Commerce.

Dr. Johnson will be present at the first broadcast to explain some of the background of "Tenth of a Nation," its thinking and what the program expects to achieve.

49b(2) 1948 "The Grand March of the United States of America"

Army radio show has Negro GI theme

Los Angeles Tribune

49b(2)

Sat. 5-29-48

If a gifted, but musically unschooled Negro soldier tried to express his love for America in a piano concerto, what would his music be like? Composer Alexander Semmler, radio and concert pianist, found the idea intriguing when commissioned by Armed Forces Radio Service to write such music for its Fellowship Series of radio dramas, saluting democratic traditions and ideals.

Semmler calls his composition "The Buddy Taylor Concerto." Marked by bold harmonies and a strikingly melodic central theme, it is a prominent feature in the Fellowship Series' 25th production, "The Grand March of the United States of America," starring Dane Clark and based on a Collier's magazine story of the same name by Dana Burnett.

Servicemen and women all over the world will hear the 30-minute AFRS. In addition to Clark, the cast includes the celebrated Negro actor, Rex Ingram, who plays the grandfather of the soldier, Buddy Taylor. In another leading role is Lillian Randolph.

5-29-48

Clark portrays Captain Hammond, key figure in the Burnett story, who returns from Europe mentally upset and seeks out Sergeant Buddy Taylor's family in their Harlem tenement flat. He had heard the Negro soldier play his music, "The Grand March of the United States of America" for a group of American and Russian officers in Czechoslovakia just after the war ended. The next day Buddy was killed by a German mine while doing demolition work, but his melodies haunted the captain.

It is through his meeting with the dead soldier's sister and their family that Captain Hammond recaptures his faith in the cause for which Buddy Taylor died. From the sister, the captain learns how Buddy as a 10-year-old conceived the theme of his march after his imagination was stirred by a Fourth of July celebration.

German-born composer Semmler, now an American citizen, has written many radio scores in the past, and is also known for his "Serenade for Strings," and his overture. "Times Square."

49b(2) 1948 "The Great Gildersleeve's"

Lillian Randolph Returns to NBC's "Great Gildersleeve"

The Lighthouse Informer
Columbia, S.C.
Sun, 9-19-48

HOLLYWOOD, (NPB) — Lillian Randolph, one of the nation's leading Sepia fame radio actresses, returned to "The Great Gildersleeve's" National Broadcast company air show, Wednesday, September [illegible] (8:30 p. m., CDST). The air show public remembers Miss Randolph as "Birdie" in the show. Harold Peary, essays the role of Throckmortion P. Gildersleeve. Sun, 9-19-48

49b(2) 1948 Horace Heidt's "Finds A Star" Show

Mrs. Horace Heidt Acts As Tutor For Negro Star

Atlanta, Ga.

49b(2)

NEW YORK — Mrs. Horace Heidt, a licensed school teacher who is travelling with the Horace Heidt Musical Knights company on their nationwide talent hunt tour is acting as tutor for Halyard Patterson, Frenso, California, a 17 year old Negro pianist signed by Heidt as part of his current stage and radio show.

Patterson, who appeared on the first Heidt "Finds a Star" broadcast from Frenso, California was runner up to Dick Contino, the accordion player who is still winning and the Negro boy so impressed Heidt with his playing that he was signed to a contract by the "talent hunt" maestro for the present tour. He is a junior in high school and is continuing his studies with Mrs. Heidt He is also being groomed for musical stardom by prominent music tutors in each city the troupe visit. While Patterson's aim in life is to become a great concert pianist, he is also an accomplished young artist and was rated one of the most promising young art-students in the school.

Heidt's "Finds a Star" radio show is featured over the National Broadcasting Company's network every Sunday night at 10:30 o'clock EST. Jan. 1-13-48

Boy, 16, Plays 'Sabre Dance' on Broadcast

Afro-American
Baltimore, Md.
5-15-48

CINCINNATI — (NNPA) — Stanley Morse, 16-year-old high school pupil of Zanesville, Ohio, played the difficult "Sabre Dance" number on his trombone in the Horace Heidt-Philip Morris talent contest broadcast Sunday night from here. 5-15-48

Morse, who was chosen as one of the contestants after the auditioning of nearly 1000 persons in the Zanesville area, is the son of a pastor of the Interdenominational Church of Zanesville.

Veteran showman Horace Heidt contended that the number had never before been played by a trombonist on a national radio program.

Houston Informer

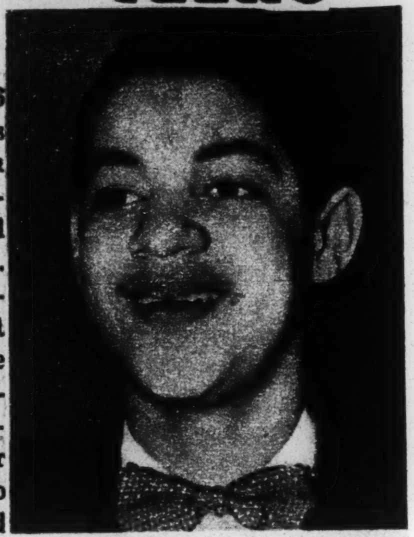
SHE'S A GUEST STAR—At least one good singer in this trio is Toni Harper, mellow-voiced guest star on a recent "Abbott and Costello Kid Show" broadcast on ABC's coast-to-coast network. Toni, who is a very promising young Hollywood radio singer, joined Bud Abbott, left, and Lou Costello, right in one of the popular kid's broadcasts, which includes a "bubble-or-nothing" contest with prizes and weekly award to an outstanding American youth.—ABC Network Photo

Jul. 3-2-48
Houston, Texas

TOPS AMONG TEENS

(Copyright 1948: The Chicago Tribune)

Star



Stanley Morse

JUST two months ago, 16 year old Stanley Morse was going to school at Lash High in Zanesville, O., and playing trombone with the school band and symphony orchestra. But now Stanley, with his trombone, has moved into the bright spotlight of radio fame as the winner of the second quarter-finals on the Horace Heidt talent search radio show. After defeating contenders on two programs, Stanley was matched against five other finalists in the contest, and was acclaimed best by the 10,000 audience members who heard the Heidt show in Indianapolis.

8-1-48 49b2

Stanley, who is now featured with the orchestra on west coast appearances, just grins and takes each award in his stride. Winning contests is becoming a habit for this tall, good-natured fellow who won two first prizes in state music contests back in Ohio. Stanley began studying music with Prof. George Blaho seven years ago and has since appeared with the school musical groups and played after-hours with local bands at dances and weddings.

When the advance agent for the Heidt show arrived in Zanesville, Stanley auditioned and won the chance to appear on the program when it emanated from his home-town. Local spirit might have accounted for his winning the first time, but when he went on to top the list of contestants for two more appearances there was no doubt that the lad was a talented trombonist.

Stanley plays music which is seldom heard performed on the trombone—he copped one of the $250 awards by playing Lizst's Second Hungarian Rhapsody, and the Khatchaturian Sabre Dance won him the $750 grand prize and a chance to compete in the December finals. Stanley will have tough competition in the person of 18 year old accordionist Dick Contino and two contestants yet to be chosen. But until December, Stanley Morse is keeping his fingers crossed—and practicing like mad!

49b(2) 1948

"Lest We Forget The American Dream"

NEW JERSEY SPONSORS ANTI-BIAS RADIO SKIT

49b(2)

Daily World

Fri. 5-7-48

NEW YORK—(ANP)—New Jersey's Division Againist discrimina- will sponsor throughout the state the transcribed "Lest We Forget—The American Dream" anti-discrimination radio series, Joseph L. Bustard, assistant commissioner of education of New Jersey, announced this week. Atlanta, Ga.

"The material covered in The American Dream programs," Bustard said, "will not only aid the work of the division but should also be of great help to the citizenry at large in understanding the importance of the problems of human relations and the necessity for being conscious of the democratic rights of all citizens." Fri.

Broadcasts will be a half hour long, 15 minutes of dramatization and 15 minutes panel discussion of the dramatized issue. County Councils Against Discrimination will sponsor the local programs. The division will also sponsor 15 minute broadcasts of the series on any station requesting them in the future.

COMBAT BIAS 5-7-48

These programs are produced by the Institute for Democratic education in New York and designed to combat discrimination and promote better intergroup relations. Two other state groups, the Connecticut Interracial commission and

49b(2) 1948 Loinel Hampton

Lionel Hampton Scores In First Coast To Coast Mutual Broadcast

(49b(2))

The Defender

NEW YORK —The "Lionel Hampton Show" premiered Saturday, April 10. over 400 Mutual stations from coast to coast. This new radio feature spotlighted among others Canada Lee as commentator and won for itself a place as a radio show case with listener appeal.

Sat 4-17-48

Sponsored by the United States Treasury Department in its drive to step up the sale of United States Savings Bonds, the "Loinel Hampton Show" serves as a guide for something new in radio which presents Negro talen with dignity and artistry.

This latest bold and dramatic step on the part of the Mutual Broadcasting System demonstrates the possibilities radio can offer good Negro talent.

Mrs. Mary McLeod Bethune, President National Council of Negro Women, after hearing the program wired Mutual President Kobak praising, the Network for its vision. Mrs. Bethune said:

"The Lionel Hampton Show should serve as a rallying point for Negroes everywhere to bolster those radio stations and networks which gave Negro artist an opportunity.

Chicago Def.

In the South where a good listener's audience heard the broadcast, it proved conclusively that southern stations will air good programs offering top talent, regardless or race, color or creed.

Carrying his usual racial pride, the Director and Producer, Lionel Hampton has ideas for tying in community cooperation and encouraging talent. Already invitations have been extended to the Howard University Glee Club, the Morgan College Glee Club of Baltimore, Wilberforce University Glee Club and similar aggregations.

Each week Hampton expects to premiere a top feature from the community where the show originates. This effort is in keeping with Lionel's efforts to bring new talent before the public.

Internationally known as the King of the Vibraharp and Drums as well as a wizard on the piano, Hampton's imaginative music has been partially responsible for the blending of the uninhibited "Rebop" and third dimensional "Bebop" into a new type of music in normal takes. Hampton's music appeals to both young and old.

Featuring one of the largest bands on the road today (22 pieces) the Lionel Hampton Show promises to be one of the best variety radio shows to hit the air waves this season.

Sat 4-17-48

When reached after the broadcast today, Hampton stated:

"The Negro's progress in radio has not reached the proportions it has in other fields of music and entertainment. This has been due largely because there has not been enough listener response to let the stations and sponsors see that we appreciate the value of presenting Negro talent. We want all who listen to our Show to join in helping to put it over and make it a success.

Our aim will be to make this program equal to any on the air waves, especially to avoid stereotypes and present the Negro artist as competent and without employing burlesque.

Hopefully, I say that it is important that this show pace the way for many more and for larger and greater opportunities for the use of Negro talent in radio in such a way that commercial sponsors will bid for Negro talent.

Sat 4-17-48

This Show is just another of Hampton's long stream of accomplishments. He is a man of ideas and has pumped more new life into the entertainment business than any other artist and something different. This appeal plus showmanship and sincerity has made Lionel Hampton socko box-office wherever he plays.

Sat 4-17-48

Delta State 'Dixie' Bill Hits Discord In House

The Advertiser

49b(2)

3-26-48

JACKSON, MISS.—(AP)—A bill to require Mississippi radio stations to play "Dixie" hit a discord in the House of Representatives Thursday. Montgomery Ala

The measure, which would make the playing of "Dixie" at the beginning and end of each day's program mandatory, was put on the controversial calendar for later action. Fri.

A proposed amendment would have barred the playing of "The Missouri Waltz" on "any broadcast originating in Mississippi on network channel. The penalty was set at not less than $1,000 and a five year prison term "except in such cases of violation where the piano is the instrument, when the felony shall be punishable by a fine of not less than $10,000 and imprisonment."

House Speaker Walter Sillers ruled out the amendment as not pertaining to the sense of the original bill. 3-26-48

49b(2) 1948

"Modern Mistrels"

Billy Rowe's Notebook

The Courier

(49b(2))

Sat 7-31-48

Pittsburgh Pa.

Prejudice is a Business . . .

NEW YORK CITY—Censorship and judgement are necessary and valuable functions when constructively used. However, when they are brought to bear without deliberate thought and careful understanding, more harm than good is oftimes the result. During the past several weeks, there has been utter confusion on the NBC front over its attempt to air nationally the first all-colored script show in many years under the title "Modern Minstrels." When wind of the plans blew among the so-called liberals, who have made a profitable business out of prejudice, a volley of opinions of what is good ano what is bad for the Negro, as regards to radio entertainment, was tossed at the National Broadcasting System. Many organizations and people from all walks of life, injected themselves into the picture and blurred the effort with hectic babbling that knit itself into sheer confusion. Their immediate and proposed intention was to prevent any type of slur being thrust upon 15,000,000 Americans of Negro ancestry. However, all of them did not see eye to eye or eared the holler in the same manner. As a result, NBC refusing to set itself up as a controversial target, nixed the original format that would have given glory to the minstrel, the "father" of present-day vaudeville. Changing its plans two days before the initial broadcast was scheduled for its national debut, executives of the major radio chain, perhaps would have junked the entire idea had it not been for th hue and cry of many of you out there who expressed interest in some type of all-colored show emerging out of the muddle. Thanks to you that the door that was opened by Moe Gale, Lucky Millinder and Niles Trammell, president of NBC, was not closed in the face of the Negro entertainer before he got into the great house that is radio.

V—LEARN THE DIFFERENCE—V

What almost happened to the program which may soon be belching out of your radio should serve as a danger sign to the race in its quest for future theatrical advancement. A close check must be kept on those to whom prejudice is a business and not a blight on the human society. A definite line of demarcation will have to be drawn now between those who really have the best interest of the Negro in mind and those who fight for personal aggrandizement. On the other hand, from where we sit, we can see no one organization qualified to be used as a censor for the colored entertainer. To set up such a body would be to create a Frankenstein that would eventually destroy the very thing we are fighting for, the desire to be treated as other people in the spotlight whirl. Foremost among the organizations that have been mentioned in the "battle of the broadcast," and often looked upon as some sort of theatrical censor, has been the NAACP. As far as this organization is concerned, no fair or clear-thinking American of any race could minimize the tremendous and constructive good that has been rendered by this great Association. Its continual battle for the equal and human consideration of the rights and quest for like opportunities of our people is one of the great factors in the every-day struggle for the realization of life in the true American way. Its zeal and forthrightness, combined with seemingly tireless preseverance, in its mission, is one of the outstanding contributions in the Negro's march of democratic progress. Despite all this, there must be a line drawn in the breath of an organization's activity. Otherwise, there is always that danger of spreading itself too thin. Then the effectiveness of its power as well as its ability to do a good job will be lost and its value, in even its strongest field, will depreciate. The idea that the NAACP should be cast as a self, or otherwise, styled censor and absolute judge of what is good or bad for the Negro artist is preposterous and fantastic as its experience here is definitely limited.

V—BETWEEN THOSE WHO—V

Sat 7-31-48

It will be remembered that back in 1942 the Association entered the then well organized and developed plan for the improvement of the Negro's lot in Hollywood. Taking a stand that was not understood by the colored flicker performers, Walter White, who led the charge for the NAACP, was fought harder by those he was attempting to help, than those he was directing his power against. We, too, took the road opposite him because we believed like Hattie McDaniels, Clarence Muse, Louise Beavers and the others that Hollywood's greatest mistake was not that it was treating them badly, but failing to give the Negro a great enough of a variety. Should the moguls of the tinsel city desposit Lena Horne in a drawing room with Billy Eckstine as fast as they sit Theresa Harris on Rochester's knee in Jack Benny's kitchen, then there would be no stereotypes. However, even with all of us fighting, trying to win the same victory, a better deal for the race before the cameras of the silver screen, we seemed to have been placed in different armies. As a result misunderstanding, negativity and ebullience mounted in every conference to such an extent that the resulting action on the part of the producers left the Negro artist in a worse state than he was before. Notwithstanding, be it understood that the NAACP has nothing but the best intentions in safeguarding the stature and interest of our people. Its zealous efforts for social, economic and political consideration for us is exceeded only by its myriad accomplishments. However, from where we sit, the field of entertainment is an alien one to all its leaders and it would be pitiful indeed for all its good work to be overshadowed by what would have to be bad judgement regarding something in a field that's a mere drop in the skillet in the bigger stew it has brewing for the advancement of the race. At the moment it again enjoys the wrath of most performers because it has been wrongly printed that the Association was the cause of NBC's casting aside its Minstrel format and almost forgetting the entire all-colored idea. Though Walter White rightfully objected to the comedy, which in its original stage was badly written, he did not advice that the show should not go on, as like most people of a beige hue, his organization was divided over the use of the word minstrel.

V—WOULD TEACH YOU TO BELIEVE—V

In reality other self-styled progressive groups, hastily organized, injected themselves into the scene as purveyors of authority on such matters to the detriment of the entire project. It was such persons as these who have set the entire picture out of focus to such an extent that the broadcasters have almost taken a laissez-faire attitude on the subject. Entering with advice, they have actually planted themselves solidly in the center of the situation and have so confused matters until the focus of frustration is almost at maturity. It is always hard for us to understand such battling on the part of persons in this business of prejudice for themelves at the expense of their own people regardless of the cost or price in human advancement. No national groups are formed and take umbrage at the Duffy's Tavern, the Goldbergs or Parkyakarkus shows, though all of them are in dialect. To their race, good and careful editing, not frustration of effort, is the important thing, and they allow them to go on, make millions and become national institutions. On the other hand, much of their material comes from the Negro comedians whom we won't allow on the radio to do the stuff that's tossed at us weekly by Amos 'n' Andy, some times in a far more obnoxious form than any Negro would dare present. All of these programs, in point, are avidly listened to by Americans of all racial patterns, but we only kick when the face is definitely hued and not grease-painted colored. Today, more than ever before, radio is ready to give the Negro his chance. As a people we can further that effort with careful understanding or thwart it in a free for all striking out at friend and foe alike under the leadership of pseudo liberals. The arrival and growth of television has stimulated the search for radio talent. Having exhausted other primary fields, the remaining richest and most abundant is the Negro's which is fertile in professional talent and experience, but has been overlooked and denied the same consideration given others. This is an opportunity not to be thwarted on the whims of uninformed, inexperienced and antedeluvian self-appointed leaders and moochers seeking personal gains, particularly when unemployment is so rampant among entertainers. The public and those who fight prejudice because it's a blot on the human society, and not a business, must not let such a misfortune happen to those who represent America's one-tenth.

Sat 7-31-48

V—BUT, NOT TO THINK—V

THE FINAL BOOKING—Wearied by the cares and tribulations of the life we live, Bernice Smith Bragg, a former chorine who reached her peak with the Apollo Rockettes, chose the silent dignity of death last week to escape the cares of the day. Somewhere down the line we travel in life the joy of living was rudely torn from her heart. Alone in a world full of people, she could no longer find joy for her tears or capture the thrill of living which enters one's soul to quicken the emotions, so by her own hands she snapped out the light of life so as to lie down in quiet and final sleep. And again, we of the profession are left with the show to carry on, and to mourn our great loss . . . Billy Rowe, 2091 Seventh Avenue, New York City (27).

49b(2) 1948 "National Minstrels"

"National Minstrels," is scheduled his Summer over NBC. The first "Minstrels" will be aired Wednesday, July 7, at 8 p.m. 49B(2) 6-6-48

The cast will be headed by Lucky Millinder and his band and singer "Bull Moose" Jackson. Also featured on the program will be vocalist Annisteen Allen, crooner Paul Breckenridge, the Four Tunes, the Hall Sisters and comedienne Jackie Mabley. The News-Age-Herald

Guest stars will also be presented each week. Listed for guests shots are Lena Horne, Sarah Vaughan, the Ink Spots, Louis Jordan and Bill Robinson. Birmingham, Ala

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National Minstrels' Debut Over Network

49B(2) Defender Chicago, Ill. Sat. 7-10-48

NEW YORK—Wednesday, July 7, will go down in the history of show business as the day that the "National Ministrel Show" made its debut on the NBC network.

The "National Minstrel Show", which is heard on Wednesday, from 8 to 8:30 p. m. (EDT) replaces the Dennis Day program and will bc heard reguarly until the end of August.

The show is filled with the best talent that Negro show business offer. Lucky Millinder acst as the master of ceremonies and his orchestra supplies all the music.

The Hall Sisters and the King Odom Quartet, both famed singing groups, handle the vocal assignments. Miller and Lee, popular vaudeville stars, share the comedy lines with Jackie "Moms" Mabley, beloved comedy queen of the stage for more than 25 years.

The program was orginated and sold through Moe Gale, who has struggled for many years to help gain recognition for Negro artists. Close cooperation in preparing the new program was given Gale by Robert K. Adams, national production director of NBC, Thomas C. McCrary, NBC's national program director, and Ken. R. Dyke, administrative vice president for NBC.

Sat

"The National Minstrels" can be well be the wedge to radio's door that Negro entertainers have ben trying to find for many years and the cast of the new NBC program are working overtime to make this show their entre to the hitherto practically unknown field of broadcasting. 7-10-48

NBC Calls Off Minstral Show, Hughes To Write New Format

Daily World Atlanta, Ga. Fri. 7-30-48

NEW YORK -(ANP)-Because of the avalanche of adverse criticism the National Broadcasting company has called off its scheduled all Negro "National Minstrels" radio series, it was revealed here last week.

In place of the minstrel show, NBC will present the same cast, headed by Lucky Millinder and his band, on a new series, "Swingtime at the Savoy," beginning Wednesday night, July 28.

49B(2)

Langston Hughes, one of the nation's leading poets and writers, will pen the script for the new program format. He will be assisted by Noble Sissle, who will also act as emcee for the new show. This program is scheduled to last five weeks.

CONVENTION INTERFERENCE

The original minstrel program was scheduled to go on the air July 7, but the national Republican and Democratic conventions and other complications have kept it from making its debut. 7-30-48

Bob Adams, production manager for NBC, after reading criticism of the show, pro and con, in the local Amsterdam news, said on the idea of adverse criticism, "We always prefer to know of such before we place a program on the air. And when we find that such show offends people, then we will not produce it." Fri. 7-30-48

The Moe Gale agency is the producer of the show. Under its new format it is expected to be more acceptable to the listening public.

Millinder Buys His Own Record Making Factory

49B(2) New York Amsterdam Sat. 7-10-48

Dynamestro Lucky Millinder, star of "National Minstrels", only network radio program featuring an all-Negro cast, now heard on NBC affiliated station from coast to coast, has purchased the entire recording equipment and factory building of the new defunct Top Hit Records.

Millinder, backed financially by a small group of band leaders and other record-making personalities, will launch a new company., Lincoln Records, producing unbreakable vinylite discs. A long list of famous 'name' stars already have signed to record exclusively under the new Millinder label. Full-scale production is scheduled to commence when the current recording ban is lifted.

Millinder's new television show, "Get Lucky", prize-awarding, audience participation, musical quiz program, has been bought by a commercial sponsor, for presentation over a three station video network, starting in the early fall.

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49b(2) 1948

News Commentators

First Commentator On Indiana Station

Atlanta Daily World
Atlanta, Ga.
49b(2)

INDIANAPOLIS —(ANP)— William (Bill) Powell, local promoter now has an 11:15 PM news and music program over Station WISH each Sunday evening. Madam C. J Walker company and Pope's Radio and Electrical stores are the sponsors of the first Negro news commentator on the air in Indiana. Powell has a well modulated voice and has received stacks of fan mail since his debut. Tues. 4-27-48

4-27-48

First Commentator On Indiana Station

Memphis World
Memphis, Tenn.
49b(2)

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49b(2) 1948

"New World A'Coming"

By SIDNEY LOHMAN

WMCA's interracial dramatic series, "New World A'Coming," heard on Tuesdays at 9:30 P. M., will start its fifth broadcasting year in March and will celebrate its "anniversary month" with repeat performances of four outstanding scripts.

This week's program, opening the fifth year, is an original story entitled "Something New Uptown," and will dramatize the work of Sydenham Hospital in Harlem. The script is by Ernest Kinoy. The Times

The repeat shows will include "Black Boy," Ray Rosenthal's adaptation of the Richard Wright autobiography (March 9); "Focus," Arthur Miller's novel on anti-Semitism in the United States, adapted by Raphael Hayes (March 16); "Conspiracy," an original radio-play by Ethel Deckelman and Joseph Liss dealing with community guilt in a lynching (March 23), and "O Freedom," starring Josh White and the Abyssinian Church chorus in a musical drama by Alfred Stern on the story behind Negro spirituals (March 30). Sun. 2-24-48

WMCA New World A-Coming, a series devoted to anti-discrimination dramas, presented a program (Tuesday, March 2) devoted to a dramatic presentation of the need for assistance in maintaining Sydenham, the city's only interracial hospital. Since then Sydenham has reported on the excellent results of the broadcast. Visitors from distant points in the city arrived in person at Sydenham the night of the broadcast to offer contributions. Hundreds of people phoned to offer help. Among these was an anonymous listener who offered to lend his life savings of $23,000, without interest. A Brooklyn high school student turned over the $30 pin-money he had saved. And a Harlem cab driver offered to drive people to the hospital free of charge if they would contribute the amount of the fare to the hospital fund

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The Negro Problem Gets a Fair Airing

New York Star

New York New York

Station WMCA's excellent series of documentaries on all minorities, *New World A-Coming* (WMCA, 9:30 p.m. EST, Tuesdays), entered its fourth year last week. It is a series that demands the hearing of all those who consider themselves members of the majority.

Roi Ottley

The first program of the 1948-49 series, "The American Ghetto," presented a sharp and illuminating view of New York City's Harlem and a penetrating examination of the influences that keep American citizens penned behind a wall of prejudice.

Harlem, with an area 1/16th of New York, has 1/10th the population of the city jammed behind its invisible barriers. In one Harlem block, there are 3871 human beings. The program noted that this was comparable to squeezing the nation's population into half of New York City.

Keeping the Negro locked up is a dollars-and-cents proposition, the narrator demonstrated, citing the example of a six-room apartment (at $60) being cut up into six one-room apartments (at $75 each). It's a violation of decency, he stressed, as the listener followed an inspector from building violation to violation ("paying fines is cheaper than repairing").

Restrictive Covenants

And what of escape from the ghetto? The program took one person, Allen Howard, through the heart-breaking rounds of seeking a home elsewhere only to find restrictive covenants, "gentlemen's agreements." Whites don't give themselves a chance to know the Negro as a neighbor.

The Supreme Court ruled last May that restrictive covenants can no longer be legally enforced. But still Howard found restrictions in disguise. And one of the walls to be scaled is the Federal Housing Administration, which will not underwrite a loan for a Negro to build a home in a white neighborhood.

With greater optimism than this listener was able to muster after hearing the record of struggle against overwhelming odds, the program foresaw the end of the color line.

Time 11-23-48

A last, bitter irony came after the conclusion of the program. The commercial that followed was for the U. S. Air Force which, to my knowledge, still pursues a policy of race segregation.

Southern whites who smart at northern criticism of the Negro's second-class position below the Mason-Dixon line frequently resort to two "defenses": Let us alone; it's a local affair, and, What about the Negro's status in the North?

They are quite right in inquiring about the North's treatment of the Negro. That should concern them as much as the welfare of the southern Negro concerns the North. Democracy is not a strictly local affair. Time-11-23-48

But too often the North is more concerned with the South's mote than its own beam. At least one perceptive newspaper reader, a political cartoonist by name of Walt Kelly, has observed that the northern newspapers that carried Ray Sprigle's account of "passing" as a Negro in the South were woefully lacking in journalistic enterprise, and delinquent in rendering local public service, if they did not run an account of Negro life in their own cities as a companion article. How many did?

New World A-Coming, by examining the problems of minorities everywhere, is a fine example of radio enterprise and public service.

49b(2) 1948

"The Problems Of Negro Children"

Harlem boy on NBC has dream fulfilled

49b(2)

Her Tribune

A ride in a carriage, bowing to strollers in Central Park on Easter Sunday, was a dream come true for a 12-year-old Harlem boy who was heard on the ABC broadcast of "Child's World" Thursday evening.

Sat 4-3-48

Invited to participate in a discussion on "The Problems Of Negro Children In Big Cities," the boy was asked by Helen Parkhurst, pioneer in progressive education in whose Manhattan apartment the children's conversations are recorded for broadcast, what he would do if he had $10 to spend on anything he wanted.

[illegible]

Other children taking part in the section had said they would spend the money on clothes and playthings. The Harlem child said he would take "part of the money to ride behind a horse in a carriage in Central Park like the rich people do."

He told Miss Parkhurst he had wanted to take such a joy-ride as long as h ecan remember. Miss Parkhurst didn't say anything to the youngster, but before he left her apartment to return to his home, she completed arrangements for his trip, which took place last Easter morning.

49b(2) 1948

"Sing It Again"

THE COMPANY FOR 'SING IT AGAIN'

Here are the Riddlers, whose songs are a feature of the CBS giveaway show at 8 P. M. Saturdays. Left to right, they are Bob Evans, Carter Farriss, Rudy Williams, Connie Desmond and Ann Seton.

Stanley Morse, Hot Trombonist, Does It Again!

Daily World
Atlanta, Ga.
June 1-48

49b(2)

Stanley Morse did it again!

Competing in the quarter-finals of the Horace Heidt musical contest Sunday night, the 16-year-old Zanesville, Ohio trombonist stole the show for the third time when he won the contest unanimously with his versatile trombone rendition. He was awarded $750.

Contestants vied over the NBC network from Detroit, Michigan. The program was aired locally over WSB at 10:30 p. m. 6-1-48

Now Stanley is readying himself for the semi-finals to be held soon.

Afro-American

Nov. 29-48

Phila. Pa.

GODFREY'S TALENT — Helen Colbert, soprano, of 3634 Smedley St., Philadelphia, made her debut in radio when she appeared on CBS' "Arthur Godfrey's Talent Scouts" program (Mondays 8:30-8:55 P. M.; Reb. 11:30 PM). Here she is being congratulated by Arthur Godfrey for her rendition of Gershwin's "Summertime." Miss Colbert is a Marian Anderson scholarship pupil at the Philadelphia Conservatory of Music.

49b(2) 1948 "To Secure These Rights"

Around the Dial

Daily Worker New York, N.Y.

WOR's 'Civil Rights' Program
A Fancy Bit of Hypocrisy

By Bob Lauter

Mon. 3-1-48

THE RIGHT TO SAFETY AND SECURITY, the first of four programs based on the report of the President's Civil Rights Committee (WOR, Tuesdays, 10:00 p.m.), was a smooth and well-produced show, the script of which was taken from the actual report itself. If you believe that a record of lynchings, set to dramatic background music and properly deplored by the narrator, will save our civil liberties, the program has salvaged the Bill of Rights. Otherwise you will agree that the series is as fancy a bit of hypocrisy and demagogy as we have heard in a long time.

It was a great "however" program. This is bad—however . . . this is awful—however. A little quote from J. Edgar Hoover made him sound like a great democrat. Programatically, the script called for a broader base for the FBI and the Department of Justice. The Rankin Committee went unmentioned. And although the report declared that "guilt is personal, not a matter of heredity or association," no word was passed concerning the political prisoners now being held on Ellis Island. Mon. 3-1-48

C. E. Wilson of General Electric was chairman of the President's Civil Rights Committee. I wonder how General Electric stands on Negro employment.

Mutual's Civil Rights,

Daily World Atlanta, Ga

Anti-Fear Fight Spoiled

NEW 3 YORK—23—(ANP) 48—The Mutual Broadcasting system is getting in some heavy blows for civil rights and freedom from fear with its Tuesday night documentary program, "To Secure These Rights." But much of the power behind those blows is lessened because the network failed to carry the fight for another freedom—the freedom from censorship.

Originally, "To Secure These Rights," was to be Mutual's big venture in the dramatic documentary form of radio. The program was to be in the form of a show, written by Arnold Perl, directed and produced by Mitchel Grayson, with music furnished by John Gart. However, when the opening show had been approved—it had been rewritten twice, the cast booked, and rehearsal time set, the network decided that the best way to do the program was through reading, rather than dramatization.

The decision to change was said to be based on one of the provisions contained in the contemplated "Code of Ethics" laid before the National Association of Broadcasters last September, which forbids dramatization of "controversial issues." Chairman of the committee is Robert D. Sweezey, Mutual's vice president and general manager. The code has not been adopted yet. Tues. 3-23-48

Perl was dropped as writer, with only Grayson and Hart being retained. Perl had been forced to revise his script to delete the name of lynch towns, and other passages which were termed "controversial."

49b(2) 1948 "To Secure These Rights"

Controversy Highlights Civil Rights Broadcast

(49b(2))

PM New York, N.Y.

Tues. 2-24-48

A controversy of fairly stormy proportions arose over the weekend to highlight the start tonight (WOR—10) of WOR-Mutual's series of four weekly documentary broadcasts, To Secure These Rights, based on the Report of the President's Committee on Civil Rights.

The controversy arose over the network's decision last Friday to shelve a series of four dramatic scripts summing up the Report, in favor of direct readings from the Report itself by an assortment of radio voices on the four successive Tuesday nights.

Author Charges Censorship

Two of the four planned dramatic scripts already had been prepared by one of radio's outstanding documentary writers, Arnold Perl (*Eternal Light,* WMCA's *Exodus* broadcast et al.). The first, based on the first section of the Committee Report, 'The Right to Safety and Security of Person," was a hard-hitting exposition on lynching and was to have presented GE President Charles E. Wilson, chairman of the President's Committee, with recommendations from the Report for federal anti-lynching legislation, expansion of the Civil Rights section of the Department of Justice and the protection and encouragement of witnesses against lynchers. Tues. 2-24-48

Perl contends that his anti-lynching script, which originally dramatized lynchings at Greenville, S. C. and Minden, La., as referred to in the Report, had been subjected to a series of changes amounting to emasculation. He feels that the final decision to shelve the script amounts to complete censorship by the network of a presentation which had been called "beautiful" and "magnificent" but which proved too strong an attack on lynching for Mutual to offer to a network which has more southern stations than any other.

Kobak Disclaims 'Outside Influence'

Edgar Kobak, president of Mutual, insists that it was the network's original idea to present the Report itself in something like the form in which it will now be heard starting tonight; that Perl's assignment to dramatize the report resulted from a desire of some network program heads to try a "dramatic touch": and that "no outside influence" but rather a renewed decision to "do it straight" brought about the change in plans.

"It is not our job to do a crusade in presenting the Report," Kobak said, "although we may want to do that later." He said further that no objection to the series, in whatever form the network chose to present it, had been received from any affiliated stations and that a recent tour of some 20 southern stations had convinced him that these stations intend to air the series. PM

Perl insists, however, that network officials told him Friday they were substituting the straight-away readings for the dramatizations because "we've got to steer a careful course in political waters." The reference was apparently to the "revolt" of southern Democrats against President Truman's outspoken support of recommendations in the Committee's Report for the elimination of discrimination against Negroes. New York, N.Y.

From this corner, having now heard reams of argument on both sides, I find myself persuaded to agreeing with both parties to the dispute. Furthermore, the controversy will probably insure more listeners for the series than it might have bargained for no matter which style of presentation was decided on. Tues 2-24-4

Report Will Reach Millions

I have read Arnold Perl's script and find it to be a dramatically compelling and extremely effective job, not only in dramatizing the sickening disgrace of lynching itself but also in emphasizing that the mere threat of lynching has been maintained to hold the Negro subservient in the South. I firmly believe it should be enacted on the air, by some other radio station or network if Mutual fails to air it.

On the other hand, Perl's urgent dramatization is *not* the President's Committee's report and I believe the purpose of the President's plea that all citizens read and familiarize themselves with the Report is best served, radio-wise, by a direct presentation of it.

Follows Pattern Of Hersey 'Hiroshima'

The presentations which will start tonight will be in the form adopted for the presentation of John Hersey's *Hiroshima* in 1946. Four of the best radio voices in the business—those of Arnold Moss, Norman Rose, Juano Hernandez and Joseph Julian—will read from the report in a manner calculated, under the direction of Mitchell Grayson, to supply proper color and emphasis to the text. Musical bridges and other effects will be used to heighten the presentation and relieve any effect of a sustained reading. 2-24-48

Whether it was policy or politics which impelled Mutual to change its mind about the form of the presentation, the all-important fact remains that beginning tonight *To Secure These Rights* will be listened to in millions of American homes—and, as Mayor O'Dwyer says about the survival of the five-cent fare, "Is that bad?"

Tues. —JOHN T. MCMANUS

RADIO: Failure of Nerve

THE MUTUAL NETWORK has struck a magnificent blow for civil rights and freedom from fear. In the process of winding up for this hefty pitch, Mutual struck down one of the fundamental rights—freedom from censorship. This seems contradictory and it is—I've contended for a long time that the broadcasting industry is schizophrenic. [redacted]

To convince yourself that this column is not hearing things, listen to Mutual's Tuesday-night (10-10:30) program, "To Secure These Rights," which still has a couple of weeks to run. If the première of this show sets the standard, as seems probable, you will hear a sensitive and hard-hitting reading of significant chunks from "To Secure These Rights," the report of President Truman's Committee on Civil Rights. But the net result of the manner in which Mutual prepared this series was to violate a fundamental freedom while preaching the sanctity of freedom. Natn. 2-8-48 [redacted]

On second thought. As noted here several times, "To Secure These Rights" was to be Mutual's big venture in the dramatic documentary form of radio. Mitchell Grayson was to produce and direct the show, Arnold Perl was to write it, and John Gart was to handle the music. Everybody congratulated Mutual for bringing forward this top trio and for choosing the civil-rights report as the vehicle. Mutual, at last, had come close to the bubbling waters of real radio, and was getting its feet wet. Only, in the end, Mutual managed to put those wet feet right into its own mouth.

After Perl had written the opening show, had rewritten it twice, and had whittled down one point after another, Mutual decided not to use his version. Perl's show was "magnificent"—according to Mutual's president and general counsel, seconded by the chairman of Truman's committee, backed up by the unanimous opinion of all official hands in the project. But, four days before air time—after cast had been booked, studio assigned and rehearsal time set—Mutual decided that the best way to do the program was through reading, rather than by dramatization. Grayson and Gart remained; Perl was let go.

New York. N.Y.

Pressure. I saw at least one of the poison-pen letters written about Perl, and read at least one of the vicious articles warning Mutual against producing a Perl show. But I must of course accept Mutual's denial that any such pressures were responsible for the sudden decision that reading is superior to dramatization. I also saw two of Perl's drafts. I could have seen an official copy of the third version, accepted as "final" by Mutual—but I refused to go into the black market for it, and Mutual may have had some rights in themselves refusing to let me see it. Instead, they asked me to listen to the reading. I did—and recommend it without reservations. Nevertheless, the question of censorship has still not been answered.

One of the most dangerous provisions in the contemplated "Code of Ethics" laid before the National Association of Broadcasters last September forbade dramatization of "controversial" issues. The chairman of the committee that drew that code was Robert D. Swezey, Mutual's vice-president and general manager. Although the code has not yet been adopted, Swezey's network has already shown what the clause could do. For one thing, it could decide that lynching is controversial. This is the only explanation of Mutual's action that makes any sense at all. And it does not produce a feeling of confidence in the kind of security preached by the actors reading lines so beautifully on Mutual's microphones.

(49b(2))

Arnold Perl has been censored in the name of a network's freedom to choose its format—if belatedly. The fact that his script made lynching nauseating is discounted. The fact that he was forced to delete the names of lynch towns like Minden, Louisiana, and Greenville, South Carolina, is put down as merely incidental. We must think it simply funny that the music cue opening the program was changed from Perl's original, "a deeply American theme, blending America with a Negro spiritual," to just "a deeply American theme." And maybe this scene, cut out of an early version of the script, should also be taken as a grand joke: [redacted]. 2-8-48

BOY *(at scene of lynching)*: Pa, Pa! Hold me up a little higher. I can almost see his face. Pa, Pa! *(Peak)* Lookit, lookit—look what they're doing to him now!

MUSIC: States the killing. Then descends and goes out softly.

NARRATOR *(very quietly)*: This happened in America—in 1947. . .

Do listen to Mutual's reading of the civil-rights report. And next time you hear broadcasters talk about freedom of expression on radio (I expect to hear a lot of it this week in Washington, where the industry is asking for permission to editorialize), remember that Perl's lines about what happened in 1947 did not get on the Mutual air in 1948.

SAUL CARSON

Rev. Jordan on "Town Meeting of the Air"

Los Angeles Tribune

Los Angeles Calif

Sat. 9-10-48

49b(2)

The Rev. Frederick D. Jordan, pastor of the First A.M.E. church here, was one of the speakers Tuesday night over KECA, 9 p.m., when the American Broadcasting company's "Town Meeting of the Air" discussed the question, "What Is Americanism?"

9-18-48

Others on the panel, gathered at the Last Frontier hotel, Las Vegas, were Ilona Massey, Hungarian-born actress; Dr. Max Radin, educator; Rep. Karl Mundt; Mike Kivatisky, a 12-year-old New Yorker; and Joseph McNamee, scion of an old Las Vegas family.

Walter White on Town Meeting of Air Tuesday

Los Angeles Tribune

49b(2)

Sat. 11-6-48

Los Angeles Calif

NEW YORK — Walter White will take part in a "Town Meeting of the Air" discussion of the subject, "What Shall We Do About Race Segregation?" Tuesday evening at 6:30 p.m. over ABC.

White will participate in the radio panel with Ray Sprigle, of Pittsburgh Post Gazette, Pulitzer Prize winner who disguised himself as a Negro and lived in the South for four weeks; Hodding Carter, editor-publisher of the Greenville, Miss. Democrat Delta Times; and Prentice Cooper, former four-time governor of Tennessee.

Aid To South More Important To Negro Than Civil Rights

The Advertiser

Montgomery Ala

Thurs 11-11-48

NEW YORK, Nov. 10—(AP)—A Southern newspaper publisher said tonight federal programs to aid education, housing, health and conservation would help Negroes more than President Truman's civil rights program.

Hodding Carter, editor and publisher of the Delta Democrat-Times of Greenville, Miss., made the statement in a debate on America's town meeting of the air.

Carter and Harry Ashmore, executive editor of the Arkansas Gazette, Little Rock, debated Walter White, executive secretary of the National Association for the Advancement of Colored People, and Raymond Springle, Pittsburgh Post-Gazette writer who recently toured the South disguised as a Negro and wrote articles about the trip.

49b(2)

"Federal aid to education," Carter said, "would create better citizens than the repeal of the poll tax in the seven states.

"A national housing program would add far more to the human dignity of the mass of American Negroes than would a ban on residential or other public segregation in the South.

"A broader public health program would save more Negro lives in an hour than would an anti-lynching bill in 10 years.

"A national land use, conservation and resettlement program would give the Negro—and the poor white of the South — far greater job security and productiveness than would an FEPC."

Sprigle said "no fair-minded Southerner can offer excuse or explanation (for) the despicable denial of the right of little black citizens to a decent education . .

"Mississippi . . . spends more per year just to haul her white children to school than she spends upon the whole Negro educational system."

Montgomery Ala

Ashmore said "unhappily we do not live in a perfect society, and in the South segregation is an enduring reality. The problem as I see it is not what to do about segregation, but what to do about those injustices and inequalities which have accompanied it . . . The South is making material progress in that direction."

Thurs 11-11-48

White said segregation of the Negro has led to "steadily lowered prestige" of the United States in the eyes of the world."

Daily World, Atlanta, Ga,

UNITED NEGRO COLLEGE FUND BROADCAST—Three million listeners heard these stars Monday night, May 10, over the ABC network, from 10:30 to 11:00 P.M., when the stars and the network donated a half hour to the United Negro College Fund, now in its fifth annual campaign to raise more than a million dollars for its 32 accredited Negro colleges. Top photo shows the Deep River Boys listening in admiration to W. C. Handy, that trumpet man; next shot has Handy, Lanny Ross and Tiny Ruffner (who emceed the program), smiling at each other; inset is Kenneth Spencer, baritone of both radio and stage; bottom shot is a dubious quintet doing the vocals on "Down By The Old Mill Stream". There we have, left to right: William E. Cotter, chairman of the Fund's 1948 campaign; Jack Pearl Lanny Ross, Handy, and Cliff Hall.—(Ransom Photos)

5-19-48

Wed.

49b(2) 1948

"Voice of America"

'Voice' Broadcasts Infuriate Senate; Descriptions of States Held 'Lies'

49b(2) ~~New York~~ Times

5-27-48

By SAMUEL A. TOWER

Special to THE NEW YORK TIMES.

WASHINGTON, May 26 — The State Department's "Voice of America" broadcasts were raked with salvos of criticism today by indignant Senators defending their states against what they deemed slights and distortions.

One after another, from both sides of the aisle, the Senators arose sputtering with anger at the affronts to their states that they felt were in the broadcasts. They castigated the descriptions of their particular areas as "damnable lies," "downright falsehoods" and pure "d[illegible]."

Thu, 5-27-48

The Senate flare-up was touched off by Senator Homer E. Capehart, Republican, of Indiana, who read to his colleagues excerpts from scripts prepared for the "Voice" by the National Broadcasting Company, beamed in Spanish to Latin-American countries and dealing with the adventures of two travelers "who continue to discover the many wonders of historical and present life in the United States."

Quoted passages from the description of Alabama referred to Birmingham as "hard and poorly made * * * constructed in a hurry with no time to improve it." The State was described as the darkest of all, "in no other part of the United States has the colored race struggled and suffered so much as here."

New York, N.Y.

The Alabama Senators were absent, but Senator James O. Eastland, Democrat, of Mississippi, stood up for his colleagues with a scathing denunciation of the script as "contemptible, damnable lies" in which the people of Alabama had been "slandered by money appropriated by Congress."

Nevada was described in another script as the biggest State of the Union with only 110,000 people and large areas of wasteland that looked from the air not "like the West but like a Russian steppe." Senator Capehart deplored the reference that made the United States look like Russia.

Senator H. Alexander Smith, Republican of New Jersey, while deploring the broadcasts, pointed out that the scripts had been prepared by NBC and that the State Department had been specifically directed by Congress, in the grant of funds for the "Voice," to utilize provate broadcasting facilities and to "farm out" a good many of its programs. 6-27-48

Other legislators made similar observations and added that the programs, around the early part of the year, took place before George V. Allen, present "Voice" administrator, took office.

Senator Capehart and others concentrated the onus on the State Department for the scripts that he held were doing "this country more harm than good." He said that he would offer tomorrow a resolution calling for an investigation of the "Voice." Both friends and foes of the program indicted the department for inadequate supervisions of the scripts.

Senator Homer Ferguson, Republican, of Michigan, told the Senate it should "revoke immediately this (Voice of America) appropriation until we know that every word is supervised."

The notorious sensitivity of Texas was hit by references in another broadcast to "New England founded by hypocrisy and Texas by sin" and to "the eighty or hundred cows with the help of some bulls that transformed Texas to the center of the cattle industry." 6-27-48

Connally Scores Script

Senator Tom Connally, Democrat, of Texas, scored the script as "saturated with malice in order to vent the spleen of the authors," who had dug up "filthy falsehoods."

There were other references to Pennsylvania, Utah and some other states, including observations about the Quakers and the Mormons. Mr. Capehart ticked off this reference to the Mormons, for example:

"Brigham Young governed the Mormons for thirty years with an iron hand, like an absolute emperor. When Mark Twain, the great humorist, visited this city in 1860 he said that the only thing which resembled the discipline of the Mormons was the Prussian Army."

Mr. Capehart asserted the script attempted to show Utah as a "Communist or socialistic state."

Senator Elbert Thomas, Democrat, of Utah, criticized the State Department for what he called its "blackmailing of millions and millions of people."

Senator Carl A. Hatch of New Mexico, called the broadcasts "drivel, nonsense and downright falsehoods."

6-27-48

Concerning criticism of scripts prepared under contract by NBC for the Voice of America in the Senate today, William F. Brooks, vice president of the National Broadcasting Company, said tonight:

"The scripts referred to in the Senate were broadcast several months ago in the Spanish language beamed to South America. At that time changes were being made in thhe operational set-up of the Voice of America and as a result personnel was not available to provide English translations so that the scripts could be checked in English. NBC could only review the Spanish texts. The supervisor who was employed to review the Spanish texts unfortunately permitted these scripts to go on the air in Spanish. 6-27-48

"As soon as this matter came to NBC's attention the writer of the scripts was dismissed and the supervisor responsible for the broadcasts was relieved of his post."

Here's Transcript On Alabama; Some Is Good, And Some Is Bad

(49b(2))

~~Montgomery~~ Advertiser

WASHINGTON —(AP)— Alabama was described as being "the darkest of all" states in a Voice of America broadcast last Dec. 20.

Fri. 5-28-48

"In no other part of the United States has the colored race struggled and suffered so much as here," says the script released Thursday by the State Department.

The broadcast was one of the series of a Know North America" series broadcast by National Broadcasting Co. as part of the State Department's Voice of America, which has been criticized in Congress.

Rep. Andrews, (D), Alabama, told the House Thursday that the Dec. 29 program "smeared" Alabama and said "these fellow travelers" have prepared derogatory scripts on other states as well.

The program was designed around three persons on an imaginary tour of the state. Excerpts from the script released by the State Department follow:

"Alabama . . . is the only state of the union where modern progress has not been able to destroy the typical customs of the colonists.

"The wealthy families maintain intact the aristocratic spirit and the workers of the large plantations are direct descendants of the slaves who did not want to abandon their masters . . .

"I want to show you something original, or shall I say ironic, in Mobile? Take a look at the name of this street. Jefferson Davis Avenue. . . . 5-28-48

"On this avenue, as you can see, only Negroes live. . . . That will show you that the dead do not return, because if they did the spirit of Davis would have removed the signs of this street.

"The people of Birmingham are proud of the fact that the smoke of their factories is the banner of their city. . . .

"Since there are more Negroes than whites in Alabama, their contribution to progress has been very important. . . . Since slavery was more intense here, it is only logical that liberty should also be more intense despite certain absurd laws that have not been eliminated. . .

"I thought Alabama was a state without importance, but only to have one George Carver (the late Tuskegee Institute scientist) justifies having its place on the map forever. . . .

"An ox cart! That is the spirit of Montgomery. Did you see the colored man driving the oxen? How gratefully he removed his hat

Montgomery

"I want you to see a practical lesson in Democracy. Does the governor of Alabama live in this building? Yes, look at the doors . . . wide open and without a guard. . . .

Advertiser

"See what this sign read: 'If you wish to settle in Alabama the government will give you land and everything needed to start your work.' . . .

"In order to know the United States well, we cannot remain in the great halls of the palace: It is necessary to visit the humble dwellings where true Democracy is forged and Alabama is the perfect symbol of the poor state which is becoming rich through work. . . . 5-28-48

New Republic

The True Voice of America

New York N.Y.

Mon.

New Republic

TIDE MAGAZINE reports that about 55 million copies of *True Story* were sold last year in seven foreign countries—Sweden, Australia, Argentina, France, Mexico, Great Britain and Switzerland. Some of these editions get to other countries, the French one, for example, to Belgium, the French colonies and the Middle East. Moreover, new editions are to be issued in Italy and Holland. Another five million copies of three other Macfadden monthlies, *True Romances, Super Detective* and *Photoplay,* also were sold last year in Great Britain, France and Australia.

Mon. 6-21-48

It's nice to know that while the "Voice of America" is being kicked around by Congress, these so-typical publications are taking up the slack in giving the rest of the world "the truth" about the US. 6-21-48

Proposal Made To Discontinue Voice Of America

The News
Birmingham, Ala.

Suggestion Given As Four Inquiries Started In Rumpus

Fri. 5-28-48

WASHINGTON, May 28—(AP)—Discontinuance of the "Voice o America," or at least "a breather" in its world broadcasts, was proposed today by Rep. Chenoweth (R., Colo.).

Chenoweth made this suggestion as four investigating groups—one ordered by President Truman—began digging into the rumpus over broadcasts which congressmen say has slandered the United States. The first to begin hearings is a House expenditures subcommittee headed by Chenoweth.

* * *

GEORGE V. ALLEN, assistant secretary of state, had just testified to the committee that the present broadcasts are "inadequate" and that tighter supervision is necessary. The News

General direction of the shortwave "Voice of America" broadcasts to to foreign nations is under the State Department. But the programs which stirred up Congress were prepared and handled by the National Broadcasting Company under a contract with the department. Birmingham, Ala.

Chenoweth told Allen:

Nothing can be worse than what is going on now. Some members of Congress suspect this program has been very harmful to this country. Certainly we should not continue a program like this."

If the program is continued Chenoweth said, it might be better to transfer its supervision from the State Department to the Commerce Department. Fri.

Allen said that "to discontinue the Voice of America would be tragic. He said shortwave radio is the only means of penetrating behind the iron curtain.

Even now, Allen said, the State Department is receiving appeals from behind the iron curtain "from people who hope the spirit of America will some day lift the Iron Curtain." 5-28-48

* * *

HE TOLD THE COMMITTEE that such programs as that ridiculing certain states in America, in his opinion "will not happen again."

President Truman told a news conference yesterday that he has ordered an investigation of these broadcasts to determine who was at fault. Birmingham, Ala.

Two Senate groups also are investigating, but will pool their efforts. The News

One of these, an expenditures subcommittee, already has laid the groundwork and has questioned NBC officials. It is headed by Sen Ferguson (R., Mich.), the Senate's ace investigator.

The other Senate group is a foreign relations subcommittee headed by Sen. Smith (R., N. J.),

Full Text of Dec. 29 Broadcast on Alabama on Pages 27 and 29.

co-author of the bill which gave full legal sanction to the voice programs. Previously they had been carried out under the president's war powers. Fri.

Ferguson said that the investigation probably will be next week.

The furor over the programs was touched off when Sen. Capehart (R., Ind.) read the Senate excerpts of broadcasts beamed late in 1947 and early this year to South and Central America. 5-28-48

After Capehart told the Senate about the broadcasts, NBC announced it had fired the script writer. Rene Borgia, and that the supervisor signed to review them, Alberto Gandero, had been transferred to other duties and later resigned.

NBC TAKES BLAME ON 'VOICE' SCRIPTS

The Times
New York, N.Y.

But Says It Was Assumed State Department Was Checking—'Sabotage' Charge Denied

Sat. 5-29-48

By SAMUEL A. TOWER

Special to THE NEW YORK TIMES

WASHINGTON, May 28—A spokesman for the National Broadcasting Company accepted today the onus for the "regrettable" broadcasts in Spanish for the State Department's "Voice of America" which were branded as odious and slanderous by angry members of Congress.

"We are not ducking our responsibility," declared Charles R. Denny, network vice president and general counsel, in a review of the broadcasts before a subcommittee of the House Committee on Expenditures in the Executive Department, opening an investigation of a discontinued "Know North America" series for Latin America. The series described some states in less than glowing terms.

In mitigation, however, it was stated that NBC had assumed that the State Department was exercising a check on the broadcasts, a supervision which was not carried out on these particular scripts, so that "responsibility for this mistake lies with NBC and with the State Department as well."

George V. Allen, the "Voice's" administrator, acknowledged that the Department had to accept culpability for not having maintained adequate supervision and insisted that the Department was not seeking exoneration at the expense of the network.

Congressional Direction Cited

The Times

He said, however, that the program had been "farmed" to the network in accordance with specific Congressional direction to utilize commercial channels as much as was practicable, and had been prepared by NBC.

Furthermore, as a result of reduced appropriations, he said that a choice had been forced between eliminating broadcasts to the critical areas of Eastern Europe and a full check on every word sent out, and that it had been felt that the former was more urgent. As a result, programs of lesser importance such as entertainment, which covered the scripts found invidious by members of Congress, were only occasionally spot-checked, he stated. New York, N.Y.

It was declared in testimony that the "Know North America" series of fifteen-minute broadcasts made up only one-tenth of one per cent of the international broadcasting emerging from NBC and had brought forth no listener reaction, clearly indicating an inadequate audience response.

"The worst damage that was done was when they came out here in Washington," remarked Representative Carter Manasco, Alabama Democrat, referring to the indignation which swept through Congress when excerpts from the broadcasts were recited two days ago in the Senate. Sat.

The subcommittee chairman, Representative J. Edgar Chenoweth, Republican, of Colorado, took the view that the "Voice" was manifestly unsuccessful and asked every witness about the advisability of terminating or at least suspending the American broadcasting activities. 5-29-48

Broadcasts Abroad Upheld

Both NBC and State Department officials differed vigorously with him, stressing the necessity of using all information media to put forth the position and policies of the United States in the current struggle to reach the minds of varied peoples.

Stating that Russian radios, because of the vastness of the country, were attuned to our shortwave frequencies, thereby enabling us to counterbalance misrepresentation and distortion behind the "Iron Curtain," Mr. Denny said: The Times

"It is of the greatest importance that these programs be continued. It must be a continuous operation. We cannot stop to revamp. Once we stop, the frequencies will be taken over by other countries."

Reviewing the "unfortunate" broadcasts, Mr. Denny said that because of expensive and impractical conditions NBC left the checking of its shortwave broadcasts to the supervisors of the different foreign-language sections, in this particular case an Alberto Gandero, a Spanish expert and an NBC employe for seven years. Mr. Denny attributed to him the primary responsibility for the descriptions of Wyoming, Pennsylvania, Alabama, Nevada, Texas and other states which were castigated by Congress, saying:

"We are not ducking our responsibility. He was one of our supervisors and he failed."

New York, N.Y.

Sabotage Evidence Denied

Sat. 5-29-48

Meeting Mr. Chenoweth's intimations of an "ulterior motive" in what appeared to be a "subversive" attempt to "sabotage" the reputation of the United States, Mr. Denny reported that both the author and the supervisor had been checked for loyalty with the Federal Bureau of Investigation, in accordance with the network's policy for all international broadcasting employes. He maintained that there was not the slightest evidence of "disloyalty or sabotage." The Times

The conception of a travelogue feature, Mr. Denny related, was put forth by NBC and approved by the State Department. From June 6 to last September, descriptions of cities were broadcast, written by another writer and checked with approval by the department. When that writer ceased to be available an interim program was put on from Sept. 26 to November. Then the criticized series began and lasted until March, with a Rene Borgia, a Spanish writer of New York City, employed to do the scripts.

In March, when the programs were halted, Mr. Borgia was dismissed and Mr. Gandero was demoted. The latter subsequently resigned and went into radio work in Cuba. Sat. 5-29-48

Mr. Allen read to the subcommittee a statement from Mr. Borgia that he deplored the scripts but had been told to write "in a light vein" by his superiors and that "NBC was to blame for everything." New York, N.Y.

Mr. Denny, supported by William F. Brooks, NBC vice president in charge of news and special events, and Stanley Richardson, the later's assistant in charge of international broadcasting, took the view that Mr. Borgia was not qualified for the task for which he had been hired.

"To my great mortification," said Mr. Richardson, "I found the scripts tended to misrepresent the United States," but both the supervisor and the writer, proclaiming artistic integrity, had contended they were satisfactory, he added.

Congress Up In Arms; Two-Prong Inquiries Ordered

The News
Birmingham, Ala.
Thurs. 5-27-48

WASHINGTON, May 27—(AP)—Angered congressmen ordered a double-barreled investigation today into Voice of America broadcasts they say have libeled and misrepresented the United States.

Sen. Ferguson (R., Mich.), the Republicans' top investigator, will head one by the Senate.

Rep. Chenoweth (R., Colo.) will direct one for the House.

Indignation, anger and amazement were mixed in the congressional reaction to disclosure that the broadcasts have told the world such things as—"New England was founded by hypocrisy and Texas by sin."

In addition, the broadcast said that Alabama's Birmingham was "constructed in a hurry and they have not had time to improve it."

The same broadcast called Alabama the "darkest" part of all the states. The News

"In no other part of the United States have the colored people suffered and struggled as much as here." Birmingham, Ala.

The script called Birmingham a principal producer of iron and steel, then added, "and this city is like those two metals, hard and poorly made." Thurs.

The spirit of Montgomery, Ala., in the broadcast, was symbolized by reference to an oxcart holding up traffic. 5-27-48

THE IMPORTANCE attached to the matter was emphasized by the fact that Sen. Vandenberg (R., Mich.), the Senate's presiding officer and chairman of its foreign relations comittee, announced plans for the Senate investigation.

Vandenberg said he is "amazed" by reports of the broadcasts. He conferred with Chairman Aiken of the expenditures committee. Aiken named Ferguson to dig into the record.

Chenoweth said a House expenditures subcommittee which he heads will start a general investigation tomorrow.

"We have had a lot of complaints," Chenoweth told newsmen. "We want to find out who is responsible for these programs and for some of the script that has been going out at the taxpayers' expense."

The programs which stirred up Congress were prepared and broadcast by the National Broadcasting Company for Voice of America.

Sen. Capehart (R., Ind.) read some of the scripts to the Senate yesterday. The News

The Alabama senior senator, explaining that he was in a committee meeting when Capehart launched his attack on the "voice" programs, said:

"The entire broadcast is such a tissue of falsehoods that I shall not dignify it by any detailed answer. As one who has the honor of representing the people of the state of Alabama in this body, I do want to express my deep resentment over this broadcast and to express my profound contempt for the author of it."

Sample reaction:

From Sen. Hatch (D., N. M.): "Drivel, nonsense and downright falsehoods." Birmingham, Ala

FROM SEN. FERGUSON (R., Mich.): A demand Congress rescind the $27,000,000 appropriation it voted for next year to finance the worldwide radio programs intended to portray the democratic way of life in this country. Thurs.

From Sen. Capehart (R., Ind.): A promise to introduce a resolution calling for a top-to-bottom congressional inquiry into the State's Department's operation of the information program. 5-27-48

From the National Broadcasting Company which handled the programs under contract with the department: the writer who turned out the scripts has been fired and the supervisor who reviewed them has been "relieved of his post."

* * *

THIS, HOWEVER, failed to dispel the storm.

It broke in the Senate late yesterday when Capehart read excerpts from a series of programs broadcast late in 1947 and early this year to South and Central America. The Indiana senator said they purported to deal with life and history in the 48 states as seen through the eyes of two travelers.

One script of Utah referred to Brigham Young, the Mormon leader, as "carrying a bottle of whisky in one pocket and a cud of chewing tobacco in the other." But, said the script, Young used neither.

Neither Alabama senator was on hand when that state was first mentioned. So Sen. Eastland (D., Miss.) jumped into the breach, declaring it was all a "contemptible, damnable lie." 5-27-48

Then Sen. Hill, of Alabama, arrived and denounced the broadcast all over again. He said it was "base slander" of his state. Thurs.

Those which particularly angered Congress members were translations of Spanish-language broadcasts to Latin-America.

* * *

(IN NEW YORK, an NBC spokesman said the two people mainly responsible were no longer with NBC. He said the script writer was Rene Borgia, since discharged, and the section head, who reviewed the scripts, was Alberto Gandero. He said Gandero was relieved of duty, later resigned, and is now believed in radio work in Cuba.)

Capehart's reading touched off a long and angry Senate debate.

When the House met today, it was taken up there.

Saying he wanted to "keep the record straight," Rep. Jackson (R., Calif.) reminded the House that Congress restricted the personnel for the "Voice" programs and required private enterprise to "take over most of the functions."

Rep. Andrews (D., Ala.) complained that the programs had "smeared" Alabama.

One of Capehart's reports was that 300.000 words are being broadcast daily by the "Voice."

"It is obvious that there can't be any real supervision by the government over such a volume. It might be better to send out far fewer words and have strict supervision over what is sent." 5-27-48

* * *

BY THE TIME Capehart got around to New England and Texas, the whole chamber was fuming.

"This stuff!" cried New England Sen. Saltonstall (R., Mass.).

"This whole thing is saturated with malice," shouted Sen. Connally (D., Tex.). "They are saboteurs. They are traitors."

Sen. Brewster (R., Me.) said the author of the broadcasts "is worthy of language I don't think this chamber would entertain."

Sen. H. Alexander Smith (R., N. J.) said he had been in touch with the State Department and was told a preliminary report would be submitted to the Senate today. It was Smith who led the winning battle earlier this year for full authorization of the voice programs, previously carried out under wartime White House authority. The

William F. Brooks, NBC vice president, gave the network's side in a statement. News

Brooks explained at the time of the broadcasts "changes were being made in the operational set-up of the Voice of America and as a result personnel was not available to provide English translations so that the scripts could be checked in English." He added that NBC could review only the Spanish texts. Birmingham, Ala.

"THE SUPERVISOR who was employed to review the Spanish texts unfortunately permitted these texts to go on the air in Spanish," Brooks said. "As soon as the matter came to NBC's attention the writer of the scripts was dismissed and the supervisor. . .was relieved of his post." Thurs.

Capehart said all that makes no difference to him. 5-27-48

"There has got to be an investigation anyway," he said. "The State Department must bear the responsibility and the blame for this. All they are doing is trying to pass the buck to NBC. We are going to get to the bottom of it and make sure it doesn't happen again."

Truman and Lawmakers Investigate 'Smears' On the Voice of America

The Courier-Journal Louisville, Ky.

Fri., 5-28-48

Congressmen's Wrath Bubbles

From Wire Dispatches.

Washington, May 27.—Broadcasts by the National Broadcasting Company, beamed in Spanish to Latin America in behalf of the State Department's Voice of America program, were being investigated in many governmental branches today.

The broadcasts, depicting the various states in a series entitled "Know North America," touched off outburst after outburst when senators found what they considered drivel, slander and falsehood in some of the scripts.

Battle to Get the Task.

The Courier-Journal

President Truman told his news conference he was having an investigation made within the executive branch to see who was at fault in the series that was denounced by legislators from both sides of the aisle as traducing, vilifying, and "smearing" the states and sabotaging the reputation of the United States.

The Senate, after a lengthy jurisdictional battle, finally authorized the Foreign Relations Committee to examine the situation, but found that a subcommittee of the Committee on Expenditures in the Executive Departments already had started an investigation last night. A subsequent informal agreement was reached for the two investigations to merge.

House Steals a March.

Louisville, Ky.

A House committee stole a march on the opposite chamber meanwhile, while the Senate was rocking with scathing indignation yesterday and today. 5-28-48

A subcommittee of the House Committee on Expenditures in the Executive Departments, headed by Representative Chenoweth, (R., Col.), announced today that would open hearings tomorrow on the broadcasts, with George V. Allen, the administrator of the "Voice," and Charle Thayer, acting chief of the State Department's International Broadcasting Division in New York, as the first witnesses. Fri.

Truman emphasized that the broadcasts had not been prepared or made by the State Department. With a faint ironical smile the President pointed out that it was by the law of Congress itself that private enterprise had been put in control of the particular broadcasts.

On the floor of the Senate Senator Smith (R., N. J.) made available a memorandum from Allen pointing out that the department had followed a Congressional edict that "short-wave broadcasting can be handled more effectively and efficiently by private broadcasters."

The Courier-Journal

One of the scripts which caused the uproar said, "New England was founded by hyprocrisy and Texas by sin." Another said, "The Mormon dynasty . . . controls all the business" in Utah. Still another described Alamaba as the "darkest" of the states and declared, "In no other part of the United States have the colored people suffered and struggled as much." Louisville, Ky.

Colorado Gone Over.

Pennsylvania was cited as the home of the Quakers, who, said one broadcast, are a "social problem" because they refuse to take oaths in court or perform military duty. Fri. 5-28-48

One script said Cheyenne, Wyo., in its early days was "a center of vice and crime." It quoted an unnamed historian to the effect that "There was a time when all the inhabitants of Cheyenne were outlaws, including the Mayor."

One of the programs had this to say about Colorado:

"Colorado is one of the richest states in the Union, but it is only now, after the war, that its progress has started, because most of the capital is in the hands of the daughters, granddaughters, and great-granddaughters of the miners of the past century. . And, of course, the ladies a. conservative and they don't wi to let go of what they have. . ."

Why Wasn't It Done?

Allen said in his letter that the "Know North America" scripts "are as disappointing to me as they must be to the National Broadcasting Company."

He said his agency was negotiating new contracts which would "provide adequate machinery for supervision by departmental personnel of all programs prior to their being broadcast." The Courier-Journal

Allen himself raised the question why this wasn't done before. Louisville, Ky.

He said Congress had made it clear that "private broadcasters could do the job more effectively than the State Department."

Allen said N.B.C. employees engaged in short-wave broadcasts for the Government were cleared by the F.B.I., just as State Department employees are

Many Knots to Untie.

Fri. 5-28-48

Investigators found at the outset that there are going to be a lot of knots to untie before the "responsibility" for the broadcasts can be pinned down.

N.B.C. said the script writer, Rene Borgia, had been fired. The network said Borgia's supervisor, Alberto Gandero, was tranferred to other duties and later resigned.

Borgia, 51-year-old Venezuela-born writer, disclaimed all responsibility. He said in New York that Gandero told him exactly what to put in the broadcasts scripts. "I didn't even sign them because I didn't believe what was in them," Borgia said in a telephone interview. He added, however, that the scripts sounded worse when parts were quoted out of context.

Wife Defends Gandero.

5-28-48

Gandero's wife, also in New York, said her husband was now doing radio work in Cuba. He said he lost his job owing to the controversy over the Voice of America broadcasts, but she insisted it was not his fault.

Another controversy developed over who had been paying Borgia. The State Department said Borgia an N.B.C. employee from to September, 1947, and ever was employed regularly by the State Department. An N.B.C. spokesman said, however, that Borgia was on the State Department pay roll, assigned to N.B.C., during that period and that he became an N.B.C. employee last September.

'Naked' Girls Mentioned.

Otherwise, N.B.C. declined comment on the whole matter. But William F. Brooks, N.B.C. vice-president in charge of news and international relations, came to Washington. He conferred privately with William C. Rogers, chief counsel of the Ferguson subcommittee. Fri.

Senator Capehart (R., Ind.) produced a letter from Borgia written early this year after one broadcast mentioned "feathered and naked" girls cavorting in Wyoming. 5-28-48

The letter, written to Representative Taber (R., N. Y.), said in part: Louisville, Ky.

"I do not blame you for not liking it. Of all concerned, I was the only one who protested."

Borgia named Stanley Richardson, N.B.C. official, as supervisor in charge of the programs

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"Voice of America"

A Plea for Continuance of U. S. Radio Broadcast

Herald Tribune New York, N. Y.

To the New York Herald Tribune:

I have read in the New York Herald Tribune European Edition the editorial "The Voice—Off Key," published in the New York edition. I am a regular reader of your European Edition in Paris, which is considered the leading paper in Europe, except in the countries behind the iron curtain. The censorship in these countries has practically suppressed the circulation of American newspapers, magazines and periodicals. The case of American films in those countries is also hopeless. The censorship there was able to suppress all except the "Voice of America."

I think it would be "disastrous" if Congress discontinued the "Voice of America," because in this way the Congress would in fact suppress the only means of information of millions of listeners in the countries behind the iron curtain, where the censorship is unable to do anything besides interfering. The "Voice of America" is entering all the homes which possess a radio set. Thurs.

In spite of faults pointed out in the committee of Congress, I could testify that the broadcasts of the State Department through the "Voice of America" have never been as good as in the last two or three months. I spoke personally with the refugees recently arrived in Paris from Czechoslovakia, Yugoslavia, Poland, Hungary, Romania. All of them agree that their fellow countrymen are listening to the "Voice of America," because this information service of news is the best one. All of them, Czechoslovaks, Serbs, Poles, Hungarians, Romanians, are unanimous that millions and millions of people behind the iron curtain are directing their eyes to America. 6-17-48

Since I returned from the States two and a half years ago to Paris, I have constantly been listening to the "Voice of America" in several languages—Serbo-Croatian, French, German, Russian, Polish, Hungarian, Bulgarian—some of which I speak or understand. Thurs.

I can actually express in the name of many of those listeners thanks and appreciation to the "Voice of America" and to the Service of Information of the State Department for the very good news service.

I don't want you to believe that I am an admirer without criticism. I think that I was one of those who during the war was most critical of the "Voice of America." I spoke then daily through WRUL in Boston during four years—December, 1940-October, 1944—in Serbo-Croatian. I criticized vividly the "Voice of America" because it appeared to me that the "Voice of America," in one direction, didn't serve the interests of the most devoted allies of America.

TROUBLE WITH "THE VOICE"

The Times
New York, N.Y.

There is the danger in the present Congressional argument over the silly programs broadcast to South America by the National Broadcasting Company, under the aegis of "The Voice of America," that the whole State Department informational and cultural program, and especially radio, will suffer. This should not happen. Thurs.

6-3-48

But if the "Know North America" series currently under attack is a fair sample of what "The Voice" has been saying—and it apparently is—then reform is clearly needed. This reform should be fairly simple to achieve. Put men in charge of the broadcasting who know that what people in other countries want is information, and not entertainment. People in Europe, Asia, Latin America want news and not soap operas, or news dressed up in the trappings of soap operas. It wouldn't hurt, of course, to intersperse some good music with the information.

The State Department has in its own files a blueprint of the sort of program we are talking about, in the records of the Office of Inter-American Affairs, whose press section did an outstanding job immediately preceding the war and during the war years in transmitting information about this country to the people of Latin America. The broadcasting was done by the commercial companies, but under a simple system of supervision that didn't cost much and that worked. Scripts generally were read before they were broadcast and then the broadcast itself was monitored to be sure that the announcer did not misread or add any touches—elocutionary or otherwise—that might change the meaning or the connotation. Important addresses by the President and other public men were translated ahead of time and the translation double-checked and its broadcast monitored too. 6-3-48

It is important at this stage of the world that "the American story" be told, that it be told honestly and that it be told well. That is not an impossible task, nor a particularly difficult one if the thought is kept in mind that these foreign broadcasts should be written to inform the listener and not to entertain him. Little criticism has been heard of the other phases of the program—exchange of students, cultural attachés in our embassies and legations, maintenance of libraries, and so on—and they all should be continued, or expanded. To seriously curtail the whole program because of the unfortunate broadcasts of NBC would be like cutting off a man's leg to cure an ingrown toenail.

'Voice' Writer Says Scripts Were 'Silly But Not Insulting'

P.M.
New York, N.Y.

WASHINGTON, June 1 (UP)
The radio writer whose *Voice of America* programs allegedly slandered the U. S. A. all over Latin-America blamed the whole mess today on a pair of "uncultured" National Broadcasting Co. officials.

The script writer, Venezuelean-born Rene Borgia, told two separate groups of congressional investigators that he was only obeying orders when he prepared the now-celebrated "Voice" broadcasts last Winter.

Among other things, his Government-financed scripts told Latin-Americans that New England was founded on hypocrisy and Texas on sin, and that the Quakers were a "social problem" in Pennsylvania.

Borgia said he wrote those and a lot more "silly" things about the U. S. A., but only under threat of dismissal by his NBC bosses.

"I have three children and couldn't quit," said the 52-year-old writer who was fired anyway when the broadcasts came to the attention of Congress recently.

He said the chief culprits were Alberto Condero, former head of NBC's Spanish-language operations, and Stanley Richardson, an NBC program supervisor.

Supposed to Supervise

New York, N.Y.

They were supposed to supervise the Voice of America series, entitled *Know North America,* which Borgia was writing and NBC was broadcasting to Latin-America under contract from the State Dept.

Borgia told his story first to a Joint Senate Foreign Relations–Executive Expenditures subcommittee which is investigating the affair. He repeated it later to a House Executive Expenditures Subcommittee. P M

Speaking in halting, broken English, the writer complained to the Senators that the NBC bosses who let the programs go on the air were men "without any intellectual know-how." Wed.

"They killed all the many beautiful scenes that I wrote," he protested. 6-2-48

Objected

"I objected to such cheap programs when I could have written such beautiful programs. . . . There is such a lack of culture on the part of all those in charge of the program."

Under questioning by Sen. Homer Ferguson (R., Mich.), co-chairman of the joint subcommittee, Borgia said he tried to work into his scripts "subtle propaganda" which he thought the State Dept. would like.

But his supervisors wanted only "cheap programs" and "silly comedy," he said. "I didn't like the program." 6-2-48

Here's Henry

By Henry McLemore

THE "Voice of America" is under heavy fire from both the House and the Senate.

As you must well know, unless you are hiding both your light and your head under a bushel, the "Voice" is the State Department's radio program which is aimed at selling the United States to the rest of the world. The Advertiser

And by the "rest of the world" is meant the countries under Communist domination or influence. The State Department doesn't come right out and say this, but anyone with a modicum of sense knows that the "Voice" is aimed more directly at Russia, Yugoslavia and Rumania, than it is at England. Montgomery, Ala.

The "Voice" is getting the devil from legislators because, according to them, the programs do not portray the real United States. Up until now, the "Voice" has told jokes, mentioned the presence of gangsters in the country, told of the silly fripperies of our men and women, sent jazz, jive and be-bop music whirling through the air, and told the sad but sweet stories of how Nurse Claire came to the aid of Doctor Jones when that worthy medico, his home broken up by a ci slicker with a new car and big bankrol was tempted to leave country practice for a remunerative but soul-costing s Park Avenue practice. Wed. 6-9-48

I want to defend the "Voice."

If that is what it has been sending out, then it has been sending out what is true of the United States. If you doubt me, just keep your radio on for a day, and see what you get. For every minute of enlightenment and edification, you'll get an hour of tripe that I doubt the Department of Agriculture would allow to be canned and sold for chipmunk food.

Read the front page of your newspaper and then listen to the radio.

There is no more connection between the two than there is between an elephant and a cypress tree.

The front page tells how close the world stands to another and, perhaps, final war. It tells of starvation and a thousand other griefs. The Advertiser

The radio gives off with comedians who make light of these very things; breakfast chit-chat between two rich, well-fed creatures whose minds apparently aren't concerned with the problems of the world; inane soap operas the plots of which would make even a ghost for a pulp writer leave the room; hot cornets, hotter trombones, white hot clarinets; and programs on which small fortunes are awarded to those who have enough sense to know that a shark is a fish and not a fur-bearing plant. Montgomery, Ala.

Suppose the "Voice" really told the story of the United States. Suppose it flatly said that Lana Turner's wedding to Bob Topping was given more space than a week's happenings at Lake Success. Suppose it announced that betting on horses except at tracks is illegal in most states, but that fifty, a hundred, a hundred and fifty times as much is bet with bookies each year as is ever wagered through the pari-mutuels. Wed. 6-9-48

In conclusion, suppose the "Voice" really said what it has a right to say if it were perfectly honest—that the greatest country in the world—the U. S.—is failing to provide the clean, honest, sound leadership which it should.

nd that is just what is is doing, and [illegible] t let anyone kid you.

Let us pray that sometime this country will meet the challenge as it should and can.

(Distributed by McNaught Syndicate, Inc.)

Aggrieved Congress Has Only Itself to Blame

The Courier-Journal
Louisville, Ky.

BEFORE Congress gets apoplexy over the Voice of America broadcast which said that "New England was founded by hypocrisy and Texas in sin" and a few other amusing things about our States and pioneers, it ought to back up and take a look at its own responsibility for the broadcast. Honesty would demand that, but it is perhaps too much to expect out of a wasp's nest of fustian indignation.

The facts are fairly simple. During the war the Voice of America was used for psychological warfare with great effect. It kept contact with the underground of Europe and fed it war news and even instructions. Fri. When the war was over, Congress decided that peace had come and, along with cutting out U.N.R.R.A., shutting off Lend-Lease and bringing the boys home, it began to whittle on the Voice of America, in spite of warnings from all our missions abroad, from a State Department advisory committee and from the State Department itself.

Although the House Foreign Affairs Committee voted unanimously to continue the broadcasts, the House Appropriations Committee a year ago dropped all appropriations for the work. The Senate restored the appropriation and the House finally agreed. But, the appropriation for the fiscal year which ends July 1, for all activities of the cultural division of the State Department, which supervises the Voice of America, was cut to less than $12,000,000 from the $20,000,000 of the previous year. Out of the $12,000,000 it was directed by Congress that $2,000,000 be spent for liquidation—that is, for closing down facilities and paying off employees. 5-28-48

Out of the the $10,000,000 which was left, only $6,000,000 was allocated to the Voice of America, although DAVID SARNOFF, president of R.C.A., and others warned Congress that it would take $40,000,000 to do an adequate job against what the Russians were doing. But Congress stuck to the $6,000,000, which gives inadequate staff, inadequate facilities and a general service that is not nearly good enough, as the State Department is willing to admit. That.

however, is not nearly the end of direct Congressional responsibility.

Mr. SARNOFF and WILLIAM PALEY, chairman of the board of C.B.S., recognized sooner than Congress that even if the war is over peace has not come to the world. Both came to the conclusion, along with an advisory committee from the State Department, that it was vital that we continue short-wave broadcasts to combat brazen untruths and subtle propaganda and that the broadcasts should be directed by the Government. In spite of their announced prejudice against the principle of government in business, they volunteered to turn their licenses over to the Government for its use.

One private licensee objected, however. He was able, through adroit lobbying, to whip up a great fervor in Congress over the danger to private enterprise. The Senate committee inserted in its report these words, written by Senator BALL:

The Courier-Journal

> The committee is of the opinion that short-wave broadcasting can be handled more effectively and efficiently by private broadcasters. The limitation is designed to limit the number of employees in this division so as to require the Department to contract with private broadcasters for short-wave broadcasting.

Louisville Ky.

The limitation referred to was an appropriation of $687,000 for personnel services, designed to force the Department to lease out all Voice of America programs except those going to Russia, the Iron Curtain countries and the private broadcasters have the Voice of America is operating under the 1947 appropriation, the State Department has been preparing programs for Russia, China and the Iron curtain countries and the private broadcasters have been preparing programs for all the other countries under a contract specifically directed by Congress. It was one of these contract broadcasts about which Congress is now indignant. Fri. 5-28-48

For the new fiscal year the Senate has approved $29,000,000 for the program and the House has approved $28,000,000. The bill is in conference for an adjustment of the amount. In the meantime, Congress has been warned time and again that it is not possible to improve the situation until the new money comes in. More important than that, however, is the fact that the incident will probably force Congress to decide whether it wants foreign policy in the hands of private interests—which do not want the responsibility and consider it a headache—or in the hands of the State Department.

'Darkest Alabama' Broadcast Was Not Voice Of America

The News Birmingham, Ala.

Fri. 6-11-48

BY JAMES FREE
News Washington Bureau

WASHINGTON, D. C., June 11—Secretary of State George C. Marshall has advised Rep. Laurie C. Battle of Birmingham that the shortwave broadcast to Latin America on Alabama—to which Battle had objected in a letter—was identified on the air as a program of the National Broadcasting Company and not as the "Voice of America."

Marshall, in a return letter, said that congressional slashes in the State Department's fund for international broadcasts had made it impossible to do anything more than to occasionally spot check the programs in Spanish. One result of the reduced appropriation, Marshall declared, "was that pre-review of radio output by the private agencies had to be concentrated on news and news analysis materials and to programs to the more critical areas, i.e. France and Italy." 6-11-48

The secretary of state called the NBC subcontract broadcasts," which caused a furore in Congress recently, "regrettable," and said that the department had taken steps to prevent repetition of such mistakes. Alabama, in the objectional program, was called the "darkest" of the states because of its handling of racial relations problems. The News

After the broadcast on Alabama was read, along with others, in the Senate, Sen. Lister Hill of Alabama, protested on the floor and Rep. Battle wrote Secretary Marshall objecting to the brodacast and asking for a full statement about how it had occurred in a "Know North America" series that NBC produced under contract with the State Department. 6-11-48

'VOICE' ANSWERS PROVOKE SOLON

Times-Picayune

Gangster Question Leads Prober to Dead End

New Orleans

49L(2)

(The Associated Press)

Washington, June 3. — Buried gold, what the girls wear at Lake Placid and how to report lynchings to Russia—all had a part today in the congressional study of the "Voice of America."

The "voice" is the state department's radio program for telling the world of life in the United States. It is under fire in both the House and Senate for broadcasting material which many lawmakers said was foolish, and even downright wrong. Fri.

A House expenditures subcommittee heard today of one script in which two visitors go to the US Military academy at West Point and a voice asks: "Why do they bury all the gold here and at Fort Knox?" 6-4-48

The second voice replies: "So the gangsters won't be tempted to remove it."

Charles W. Thayer, head of the "voice's" New York office was on the witness stand at the time. Chairman Chenoweth, R., Colo., slapped the script down angrily and asked if Thayer was trying to give the impression that gangsters are running wild.

"Trash and tripe," Chenoweth called it.

Thayer grinned. "Well, it's true," he said. "That's why we do keep the gold there."

A broadcast beamed to Russia, describing a fad among American girls for painting their fingernails with "tiny initials," drew snorts from Chenoweth.

"It's unbelievable," he summed up. 6-4-48

As for lynchings, Thayer testified that "every time there's a lynching in the US, we broadcast it to Russia."

He explained that lynchings are mentioned "to put the news in its proper perspective."

Thayer explained that unless such items are included in the broadcasts, the Moscow radio would give "distorted versions" of life in the US. New Orleans

He said there are approximately 2,000,000 short-wave radio receiving sets in Russia, and he added:

"When we don't mention a lynching, they (the Russians) know there isn't any."

BURIED GOLD, GIRLS ARE 'VOICE' THEMES

The Times

WASHINGTON, June 3 (AP)—Buried gold, what the girls wear at Lake Placid and how to report lynchings to Russia—all had a part today in the Congressional study of the "Voice of America."

The "Voice," the State Department's radio program for telling the world of life in the United States, is under fire in both the House and Senate for broadcasting material which many lawmakers said was foolish and even downright wrong.

49L(2)

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New York N.Y.

The second voice replies: "So the gangsters won't be tempted to remove it." Fri. 6-4-48

Charles W. Thayer, head of the "Voice's" New York office, was on the witness stand at the time. Representative J. Edgar Chenoweth, Republican, of Colorado, committee chairman, asked if Mr. Thayer was trying to give the impression that gangsters are running wild.

"Well, it's true," Mr. Thayer said. "That's why we do keep the gold there." 6-4-48

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"When we don't mention a ynching they (the Russians) know here isn't any."

In a script read before the Sente investigating committee one arrator remarked that "Lake lacid has such girls that it makes uinine feel feverish." There folowed some talk of how thoroughly e girls are befurred and one voice ommented that he was, indeed, nterested in skins, "but not aninal skins."

'Voice' Broadcast On State Which Stirred Big Furor

The News

WASHINGTON, May 28—(AP)—Alabama was described as being "the darkest of all" states in a Voice of America broadcast last Dec. 29. 49(2)

"In no other part of the United States has the colored race struggled and suffered so much as here," says the script released yesterday by the State Department.

The broadcast was one in a "Know North America" series broadcast by National Broadcasting Company as part of the State Department's Voice of America, which has been criticized in Congress.

The program was designed around three persons on an imaginary tour of the state. The complete Alabama script released by the State Department follows:

Announcer: The National Broadcasting Company presents "Know North America," a weekly program in which we narrate the adventures of two travelers as they discover the many miracles of the past and present life in the United States."

(Music: Up and out.)

Narrator: "Alabama, the land of cotton of sumptuous mansions and of sentimental Negroes singing under the sun, is the only state of the union where modern progress has not been able to destroy the typical customs of the Colonists. The wealthy families maintain intact the aristocratic spirit and the workers of the large plantations are direct descendents of the slaves who did not want to abandon their masters."

(Music: Negro spiritual in background. Cotton plantation noises.)

One: "Although I had heard so much about cotton plantations, I did not have the least idea what they are like." Fri.

Two: "How interesting and how poetic is that melancholy song in the background." 5-28-48

Narrator: (Chuckle) "Poetic for the tourists but not for those who have to work eight hours under a sun as hot as this . . ."

One: "Then why do they sing?"

Narrator: "In the days of slavery music was the only refuge of these poor human beings. In their songs, which they called spirituals, there is always mention of a symbolic liberty in the other life, since they had no right to be free in this." Birmingham, Ala.

Two: "Does that mean that the United States owes her most emotional music to the suffering of the slaves"

Narrator: "Exactly; today they are free and happy and of the tragic times only songs remain, that is to say, art."

(Music: Negro spirituals up and out. Sound of busy port.)

Narrator: "Mobile is one of the three most important cities of Alabama and it is its only port on the Gulf of Mexico. It has 78,720 inhabitants and was founded by Capt. Pineda in 1519, who named it "Espiritu Santo de Mobile," which was the Indian name. This city, like the others in Alabama, is a fascinating mixture of the past and present, and in its crooked streets one can see imprints of the three foreign dominations: The Spanish, the French and the British." The News

(Steps.)

One: "There is not much to see here." Birmingham

Narrator: "Naturally, Mobile is not New York or Chicago, but this part of the country represents the heart of the South, cradle of the disastrous Civil War." Ala

Two: "What a beautiful park."

Narrator "The fountain and the statues were brought from Seville 200 years ago."

One: "The garden is typical of Andalusia."

Narrator: "Let's continue and you will see something astonishing."

One: "What?"

Narrator: "A street of flowers . . . something that no tourist sees without admiring." Fri.

Music up and down.

One: "This seems incredible—this is not a street, this is a path of flowers." 5-28-48

Narrator: "Sixteen kilometers of Azaleas."

Two: "Not even in the tropics have I seen anything comparable to this marvel."

Narrator: "These flowers were brought from France in 1754 and the town has seen that they remain as they were in the days of Gov. Bienville."

Two: "It must be to their advantage. Am I right?"

Narrator: "Naturally. People come from all over the country only to see them."

One: "Wait. Do not be in such a hurry. I want to show you something original, or shall I say ironic? Take a look at the name of this street."

Two (Reading): "Jefferson Davis Avenue."

One: "Wasn't that the president of the Southern Confederation?"

Narrator: "Exactly."

Two: "And what is ironic about that?"

Narrator: "On this avenue, as you may see, only Negroes live."

Two: "And he defended slavery and was the most bitter enemy of Lincoln's ideals."

One: "That will show you that the dead do not return, because if they did the spirit of Davis would have removed the signs of this street."

(Laughter.)

(Music, up and out.)

(Plane, descending.)

Narrator: "Now, we are at Birmingham, the Pittsburgh of the South and the most important city in Alabama. It has a population of 300,000 and its principal industries are iron and steel."

One: "And the city is like those two metals, hard and poorly made."

Narrator: "This is true. It was constructed in a hurry and they have not had time to improve it. Birmingham sits on rocks and its favorite music is the diabolic chorus and the hammering of the steel mills." The News

(An anvil chorus. Off faint, heavy traffic.) Birmingham, Ala.

One: "Is there something interesting here?" Fri.

Two: "Look!"

One: "A foundry, in the heart of the city?" 5-28-48

Narrator: "And why not? This is the famous Sloss furnace; the flames that come out of its chimneys illuminate the night."

Two: "One of these days they will burn the city."

Narrator: "That is what the newspapers say, but the people of Birmingham are proud of the fact that the smoke of the factories is the banner of their city."

One: (Coughs) "Everybody to his own taste."

Two: "Alabama is not a state of stupendous cities or brilliant history, but it has the importance of being the darkest of all."

One: "The darkest. What are you referring to?" The News

Narrator: In no part of the United States has the colored race struggled and suffered so much as here."

Two: "Oh, I understand."

Narrator: "And since there are more Negroes than whites in Alabama, their contribution to progress has been very important."

One: "I did not have the least idea of that."

Two: "That is obvious. Everywhere you see more Negroes than whites." Birmingham, Ala

Narrator: "And do not think that the descendants of the slaves continues to be laborers only. Since slavery was more intense here, it is only logical that liberty should also be more intense despite certain absurd laws that have not been eliminated."

One: "Besides Booker T. Washington, the great educator, has there been any other colored man capable of attracting national attention?" 5-28-48

Narrator: "Not one, many. Artists, musicians, literary men and scientists."

Two: "Scientists, who?"

Narrator: "In 1896 Booker Washington, president of the Tuskegee Institute, in industrial university for the colored people, brought from Iowa a man named George Washington Carver, a former slave who had conducted certain scientific experiments that his professors thought brilliant."

One: "You mean a son of a slave?"

Narrator: "No. When the slaves were given freedom, Carver was a child, and through talent and willingness he arrived at being what he is. To him agriculture in the South owes its fantastic developments. His scientific methods transformed the primitive fields into vast, modern farms."

One: "How can it be that I never heard of this man?"

Two: "Do you know who invented the telescope and the compass?"

One: "well . . . frankly, I do not."

Two: "Everybody knows who Jack Dempsey and Joe Louis are."

Narrator: "The great men, the true benefactors of humanity, live and die in anonimity. For instance, have you ever eaten peanuts?"

One: "Of course. When I put aside my nursing bottle I started with a bag of peanuts. Have you forgotten that the peanut plant is from Cuba?"

Narrator: "You would be surprised if I gave you a detailed explanation of the things that Dr. Carver has extracted from the very humble peanut."

Two: "What?" The News

Narrator: "More than 300 products, oil, cloth, cheese, glass, etc. It is inconceivable what this man has done with such an insignificant thing as a peanut. Thomas Edison was so much impressed by Carver's discoveries that he offered him a fantastic salary to work in his laboratory."

One: "Did he accept?"

Narrator: "No, he replied to Edison that there were many white professors and that he had to be useful to his race."

Two: "What a great man."

One: "I thought that Alabama was a state without importance. but only to have one George Washington Carver justifies having its place on the map forever."

Narrator: "Now we shall go to Montgomery, the capital of the state." Birmingham, Ala

One: "I suppose it will be a city more interesting than this."

Two: "Not everything that we have seen may be sensational from a tourist's point of view, but there are great things here." Fri.

Narrator: "This is the most important region of the South. Just imagine, the iron and coal mines are only a few kilometers from the main square and the Tennessee Valley project, the most extraordinary undertaking of modern times reaches Alabama. 5-28-48

(Music up and out. Auto running.)

Narrator: "Montgomery, the capital of the agricultural paradise of Alabama, is a small city but has a long history. It was founded by Hernando De Soto, in the Fall of 1540. The great captain spent several days there, taking care of a wound that he received in the battle of Mobile. Montgomery has a population of only 80,000 and yet it is one of the most attractive cities of the deep valleys of the South, incomprehensive mixture of antiquity and 20th century."

(Auto coming into light traffic, Horn several times.)

One: "What is happening to the bus?"

Narrator: "Something is interrupting traffic."

Two: "Who could it be?"

(Horn again.)

Two: "Now we can continue."

(Cars moving on.)

One: "Se what was holding up the traffic."

Two: "An ox cart."

Narrator: "That is a symbol of the spirit of Montgomery."

One: "Did you see the colored man driving the oxen? How gracefully he removed his hat."

Narrator: "Montgomery is lordly and modern. In its psychology the buses also run into the romantic ox carts. Let's leave the car here and see the city."

(Heavy traffic street noises, etc., into music.)

One: "What a wonderful mansion." The News

Narrator: "Marquis LaFayette stopped there in 1825. And on that porch one of the most tragic and most comical events in the history of Montgomery. took place."

(Laughs.) Birmingham Ala.

One: Tell us."

Narrator: "Israel Pickens, governor of the region, learned by heart a long and flourishing speech to welcome LaFayette, but when the marquis came up the steps and looked Mr. Pickens in the face, the poor governor lost his voice."

Two: "Did he forget his speech?"

Narrator: "No, he actually lost his voice." Fri

One: "Did his tongue stop moving?" 5-28-48

Narrator: "No."

Two: "And what did LaFayette do"

Narrator: "He kissed him on both cheeks."

One: "And not even with that did he regain speech?"

Narrator: "The governor was absolutely mute for three months."

(Laughter).

(Climbing stone steps).

Narrator: "I want you to see a practical lesson in democracy."

Two: "Does the governor of Alabama live in this building?"

Narrator: "Yes, look at the doors."

One: "Wide open and without a guard." The News

Narrator: "Whoever wishes may go in without announcing himself and visit the governor. Do you wish to meet him?"

One: "What for?"

Two: "See what this sign reads."

One: (Reading). "If you wish to settle in Alabama, the government will give you land and everything needed to start your work. How generous are these people."

Two: "That offer is tempting."

One: "Not for me." (Laughs).

Narrator: "On Feb. 4, 1861, six states proclaimed Montgomery the capital of the Southern Confederation and when President Jefferson Davis made his entrance into the city, the great orator, William Yancey, greeted him with these words: 'The man and the hour have met.' "

One: "If they were so much for slavery here, how come they are so democratic?" Birmingham, Ala

Narator: "That is the answer. This excessive liberalism is a consequence of the other attitude. Alabama has wanted to show the rest of the country that even though it used to be the most determined in favor of slavery, today it is the most democratic of all."

One: "Well, that is quite something." Fri. 5-28-48

Two: "You who are looking for a place to establish your home, why not settle here? They will give you the land free."

One: "Thank you. I do not like the cities where Mondays are the same as Sundays. Let's continue the tour." 5-28-48

(Laughter.)

Narrator: "Do you see now that bama, in its modest way, also interesting things? In order t

know the United States well, we cannot remain in the great halls of the palace. It is necessary to visit the humble dwellings where true democracy is forged and Alabama is the perfect symbol of the poor state which is becoming rich through work." Fri.

(Music up and out.)

Announcer: "You have just heard 'Know North America,' a weekly program in which we narrate the adventures of two travelers as they discover the many miracles of the past and present life in the United States."

(Music up and out.)

Telling About Alabama

The News

Alabamians have been amused, incensed, disturbed, even alarmed somewhat, by the absurdly distorted account of life in this state broadcast last Winter to Latin America by the Voice of America, but belatedly brought to public attention only a few days ago.

49A (2)

It is important for the explanation of this incident to be as fully disclosed as possible by thorough investigation. But it would be well also for Alabamians to consider on their own the subject of the life of their state. How well do our own citizens know Alabama? What would we say if ours were the job of giving such an account to people who know little or nothing about us?

Intelligent Alabamians would want to avoid extremes in either praise or criticism. They would want to show their loyalty to their home state, but they would also want to face up realistically to shortcomings, weaknesses and needs.

Each one, of course, would do a somewhat different job. But for no one would the assignment be easy. Thinking about it immediately suggests that there can be no complete mastery of the subject. Many, tackling it, probably would find themselves bewildered by its complexity. All could well have a try at organizing their thoughts and feelings about Alabama. For instance:

Birmingham, Ala.

The rains have come again in Alabama after weeks of very dry weather for this time of year. Beauty and the promise of abundance spread over the land.

The high hills and deep valleys of the north, the broad, rolling fields and pastures of the central section, the coastal plains of the semi-tropical south are renewed and verdant.

Sun, 6-6-48

This is a place of contrast and variety, a place pleasant to behold, where a good and bounteous life surely can be made. But there are problems—many and difficult problems—in Alabama, as well as promises.

There are people who have attained to ease and wealth. There are hundreds of thousands of people here who have no uncertainty about their basic material wants, whose standard of living is comfortable. But there are also still hundreds of thousands whose economic position remains far from satisfactory. A tremendous, urgent job remains to be done in achieving for our people as a whole the well-being that plainly is possible.

* * *

The resources of the earth are here in vast and varied supply. Farmers can produce more and greater crops. Livestock is a rapidly expanding industry. Mineral resources are many and plentiful. Manufacturing enterprises of numerous sorts can be added to the many that have been established. The great challenge is to provide good economic opportunity for all.

That challenge is being vigorously met by many of our people. But we are just getting a good start in dealing with it. Many of our needs and problems still are critical. We are far from doing all we could—and should.

Sun, 6-6-48

* * *

Yet within the lives of some still among us, Alabama has made great strides.

The great city of Birmingham, with a metropolitan population of half a million, now stands where less than 80 years ago there was only a sparsely settled rural valley.

Only a long lifetime ago Alabama looked primarily to one product—cotton—for the living of its people. Now we produce many rewarding crops and great herds and we are husbanding our precious soil with much greater care.

Industries in really astonishing variety have been developed. Birmingham is the largest industrial center of the South, Mobile is one of the nation's great ports, Montgomery has added much of commerce and industry to its public activities and its many charms—and there are many other prosperous and attractive cities and towns in all parts of the state.

We are only a long lifetime away from slavery, but now a large proportion of our Negro citizens have made remarkable advances.

The News

Age-Herald

* * *

In this space there can be only the briefest summary of some of the things that have been achieved, some of the reasons we have for encouragement. But even so limited an account would be badly out of balance if it failed to include recognition of the many things that are still far from right.

In our most prosperous communities are still many very poor and needy people, and the fault is not by any means to be ascribed solely to their own shortcomings.

Many among us no doubt are shiftless and lazy, but even in most of these cases the rest of us probably share some responsibility for their condition in our failure to provide more opportunity.

It is rare now that one comes across anyone who cannot read and write at all. But the quality of education we are providing is grievously lacking in many cases.

There is much of good will and cooperation among our white and colored peoples, but we still have far to go in seeking full justice for all.

Birmingham, Ala.

Different backgrounds, different appearances, different ways and habits make for problems and strains between the races.

There are those who would resort to unworkable coercions to force changes in racial customs and traditions. There are those who, through inertia, indifference or prejudice, make progress in this field much more difficult. But most of our people honestly are trying to help in the solution of these complex problems and in advancing justice and opportunity for all.

Sun, 6-6-48

* * *

In nothing do we have warrant for complacency, for simply exploiting our many advantages. There are pressing issues and problems now crowding upon us. But there is a determination, a hope among us—and the struggle goes forward.

We lack much still in understanding and strength, but with good will, good work, high courage and an invincible tenacity, an ever-broadening victory can be ours. Such qualities and factors are what our people are trying to put into the battle.

They know that the fight has never been easy, and is not now. They know that the stakes are high and the outcome is not guaranteed. But they mean to win. And there are many evidences now that they are on their way to doing so.

Drop Music 'Trash' In Voice Of America, Says Rep. Chenoweth

The News

Birmingham, Ala.

Sun. 5-30-48

He Says It's Not U. S. Business To Provide World Entertainment

WASHINGTON, May 29—(AP)—All the "music, trash and non sense" should be cut out of the State Department's Voice of America broadcasts to foreign countries the chairman of a House investigating committee said Saturday.

"We can give them factual programs and news, but I very much doubt if it is the business of the U. S. government to provide entertainment for the world," said Rep. Chenoweth (R., Colo.)

Chenoweth told a newsman he is "completely disguested" with a recent series of "Voice" programs, beamed to South America by the National Broadcasting Company. Many legislators have called them a slander on a half dozen states and historical figures of the American past.

* * *

'Drop Entertainment'

The News

The Colorado legislator. whose House expenditures subcommittee is investigating the case, said he thinks entertainment features should be dropped from the multimillion dollar program conducted by the State Department.

* * *

Birmingham, Ala.

HE SAID ENTERTAINMENT including music and so-called humorous sketches of American life and customs, now makes up about one-third of the "Voice" program which was designed by the State Department as a counter-barrage against Soviet propaganda.

Sun.

Chenoweth said his committee will widen its investigation to check on broadcasts beamed to Russia and other countries behind the iron curtain. Committee investigators were reported scrutinizing scripts broadcast to the Soviet bloc.

5-30-48

"We don't know what might be going out," Chenoweth said. "And apparently neither does the State Department or the NBC. They have no check on the broadcast material, except for the script writer and his immediate supervisor who might be merely an announcer.

"There's no defense at all, no protection. They've just gone wild in this case, and it doesn't look right to me."

This Is Not Our Voice

The News

Birmingham, Ala.

Fri 5-28-48

The idea embodied in the Voice of America programs beamed at foreign countries is sound. But there have been some errors in judgment in the manner in which it has been carried out. It will be remembered that the original program, directed by William Benton, as assistant secretary of state, was criticized both in and out of Congress. The Republican majority in Congress cut the appropriation for the program considerably, and Mr. Benton resigned. Since then the work has been curtailed, but its intention—to let the rest of the world know what the United States is really like—has always been good.

* * *

It is especially distressing to learn at this date that someone has blundered terrifically. Sen. Capehart (R., Ind.) brought forth on the floor of the Senate Wednesday a script which was broadcast in Spanish last January to Central and South America. It contained a number of statements about American cities and states which ought never to have been made. "New England was founded by hypocrisy and Texas by sin. . . . People are married in Las Vegas (Nev.) and divorced in Reno. . . . Brigham Young carried a bottle of whisky in one pocket and cud of chewing tobacco in the other. . . . Birmingham was constructed in a hurry and they have not had time to improve it. . . . In no other part of the United States have the colored people suffered and struggled so much as here (Alabama)."

Birmingham, Ala.

Whatever slight semblence of truth there may be in any of the statements, the total impression created by them is false.

No wonder the members of the Senate were incensed. They had a right to be. There should be a thorough investigation, for such material should never have been allowed on the air.

The News

The explanation does not excuse the error. The script was prepared by a writer at NBC under contract for the Voice of America. English translations were unavailable at the time. The writer has been dismissed and the supervisor responsible for the broadcast has been removed from his post. But whatever damage was done cannot be repaired by firing individuals whose judgment was bad.

Fri 5-28-48

* * *

The mistake may have been costly to America's prestige. At any rate, it was inexcusable. It cannot help but result in serious damage to the idea of sending out true pictures of American life. It may so anger the members of Congress that the whole idea of the Voice of America may be abandoned. Thus does what is basically good suffer because of the bad judgment of a few misguided men.

The News

49b(2) 1948

"Walls Of Jericho"

'WALLS OF JERICHO'

A new radio entertainment, will start Sunday, April 18, at 1:30 p.m. over Station KXLW. This full one-hour show will feature an important part in community life of the Negro people.

The dramatization will be written, directed, acted and produced in top quality, professional form, of network calibre. It will be pointed at the interracial nature of democracy and point that all races benefit from the achievement of each.

Spider Burks, popular disc jockey will MC the radio show, that will play recorded vocal and orchestration selections, of the country's top artists, vocalists and vocal groups. The variety of music designed not only to entertain, but to show contributions of the Negro to the music field.

Guest stars who are in the city will be interviewed on the "Walls of Jericho," as well as guest speakers and personalities.

The calendar of events to deal with the scheduled activities of the local Negro or interracial, religious of educational group during the coming week.

It will not go into detail, but just merely hit the high spots, which are of interest to the whole community. The treat for every Sunday from 1:30 to 2 p.m. over Station KXLW will be the "Walls of Jericho."

The Enterprise

Fri. 4/16/48

Fri. 4-16-48

49b(2) 1948

"Walls Of Jericho"

'Walls Of Jericho' Tops On St. Louis Air Lanes

Defender

By HOWARD B. WOODS
(Defender Staff Correspondent)

Chicago, Ill.

ST. LOUIS—Every Sunday afternoon from 1:30 until 2:30 p m., the dials of 72 percent of the Negro listening public and an undetermined number of whites are set at 1320 kilocycles in St. Louis and surrounding territories.

The occasion, the Walls of Jericho broadcast, conceived and produced by the Robert Lurie Agency, Inc., and aired over the city's most progressive radio outlets, KXLW, has proven a great step toward building better community relations.

7-31-48

The show is a varied one. Listeners hear everything from songs by Marian Anderson, Paul Robeson, Roland Hayes, the week's outstanding national and local news events to periods of "Moments in History."

Sat.

Each week, the producers of the show add the dramatization of the life of a great Negro to the program's "Roll of Honor." Such distinguished personages as Dr. George Washington Carver, Marian Anderson and Robert S. Abbott, have been presented.

Not only does the show, the first of its kind ever attempted in this area, serve as an educational feature for old and young alike, but it also provides an outlet for a host of dramatic talent yet undiscovered in this area.

Sat.

At present, the show features Jesse "Spider" Burks as master of ceremonies and features the voice of Jerome Williams. Avery Bush, who oftimes serves as special narrator, writes the script and produces the shows. Music of artists is on records.

49b(2) 1948

"Wings Over Jordan"

Record Ban Puts "Wings" Unit In Unique Position

1-14-48 49b(2) Daily World

Atlanta, Ga.

NEW YORK.—Reverend Glynn T. Settle, originator and director of the Wings Over Jordan choir, is in a position to philosophize by quoting "It's an ill wind that blows nobody some good." The reference is, of course, to the effect of the Petrillo record ban on his famous organization. Wed.

While the Petrillo edict has been a serious blow to practically all recording artists, it has put the Wings Over Jordan choir in a unique position. Due to the fact that Wings Over Jordan is in all probability the nation's most famous a cappella unit, practically all major record companies are now vying for their services.

In the past, Wings Over Jordan has recorded one album for the Columbia Record Company and two albums for the King Record Company. At present, Reverend Settle has made no commitments and is waiting for offers from the various disc manufacturers. Wed. 1-14-48

The reason why the Petrillo action will not affect the recordings of Wings Over Jordan is quite obvious. As president of the American Federation of Musicians, Petrillo's ruling affects only musicians of that union. Wings Over Jordan does not use musical accompaniment in any of its concert, radio or recording work.

Several requests have been made for the Wings Over Jordan choir to record, in addition to the Negro spirituals, some of the classics, such as the Hallelujah Chorus and Schubert's Ave Maria, which the choir features in its concert and theatre appearances. Up to this time, Reverend Settle has declined all offers for recordings other than Negro spirituals. It can be assumed that his policy will remain unchanged because of his vital interest in using all influence at his command to preserve and perpetuate the spiritual. Daily World

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NEW PROGRAM FOR "WINGC OVER JORDAN"

49b(2) Cleveland Guide

NEW YORK—A new radio program, yet unnamed, is being readied by the management of Rev. Glynn T. Settle's Wings Over Jordan Choir. This program will supplement the weekly coast-to-coast brodcasts which have been a feature of the CBS radio network for ten years.

Cleveland, Ohio

This new program is designed to show the progress of the American Negro in such fields as agriculture, business, education, religion, the professions, entertainment, sports, arts, and sciences. Research and writing will be done by top radio talent, both Negro and white. Sat. 4-17-48

The non-profit Wings Over Jordan will offer this program in the form of electrical transcriptions—to local radio stations and advertisers who are interested in bringing this sort of message to the public by means of radio. All persons interested in presenting these transcriptions should communicate with the Radio Division of International Artists Corporation, 420 Madison Avenue. New York, 17, New York.

Ex-Chicagoan Gets Dixie Radio Post

The Afro-Am. Baltimore, Md.

ATLANTA — Paul E. X. Brown, local newsman and prominent in fraternal circles, is the new producer-announcer of "Roll Jordan," an hour long daily religious program aired over WEAS, Decatur, Ga. Sat. 10-2-48

His appointment, made public by E. D. Rivers Jr., owner and general manager of the radio station, is said to be the first of its kind in this area. It is pointed out that this is the first time in the 30-year history of radio in the South that any other than a white person has written, directed, announced and produced an hour long daily radio program. The production is aired daily at 2 p.m.

Brown also announces the "Magnolia Matinee," a teen-agers program aired from the Magnolia Ballroom every Saturday afternoon and the "Inspirational Hour," a religious news program aired each Sunday morning.

A former Chicagoan, Brown was a reporter on the Chicago edition of the Pittsburgh Courier and the Chicago World. He secured his radio training at Columbia Radio College in Chicago.

W. C. Handy Will Be Heard On 'We The People, Program Tonight (Tues.)

Memphis World
Memphis, Tenn.
Tues. 4-27-48

Another special distinction has has been given to Memphis's most famous former citizen, the Honorable W. C. Handy, famed "Father of the Blues."

In a letter to Mr. Nate Evans, manager of Handy Theatre, here in Memphis, Mr. Handy revealed that he has been invited to appear on the "WE THE PEOPLE RADIO" PROGRAM, to-night (Tuesday).

In his letter Mr. Handy said, "sometime ago I made a transcription with the Charles Magnontee Quartette who are featuring "SAINT LOUIS BLUES," and I will have a few words to say........this will go over two hundred station in April for the benefit of the United Negro College Fund. Several week ago a newsreel was shot in our office and there is much publicity going on I would sound egotistic if I told you all..........

Tues. 4-27-48

"I attended the ASCAP dinner last Thursday night and a group of notables sat on the dias and ASCAP gave me a place with them. My sight is so far gone that I could not see one face in the thousands of persons, but in presenting the guests and notables, yours truly' was also presented and my brother later told me that when I took a bow everybody stood and Mr. Harry Hershfield in his witticisms, after keeping them convulsed with laughter paid me a beautiful tribute. So, you see, I am still in the running."

Memphis World 4-27-48

Mr. Evans was particularly anxious that this portion of Mr. Handy's personal letter to him be publicized ....in order to comply with the famed musicians and composer's request that he be remembered to all his Memphis friends.

Memphis, Tenn.

"Sugar Chile" Featured With Handy, April 27

Lighthouse & Informer
Sun. 5-2-48
Columbia, S.C.

Frank "Sugar Chile" Robinson, pint-sized piano prodigy, played the "St. Louis Blues" and appeared on the same program with the veteran composer of that immortal tune, W. C. Handy, on the "We The People" program, sponsored by the Gulf Oil Co., on the CBS Network Tuesday, April 27, 9:00 to 9:30 p.m.

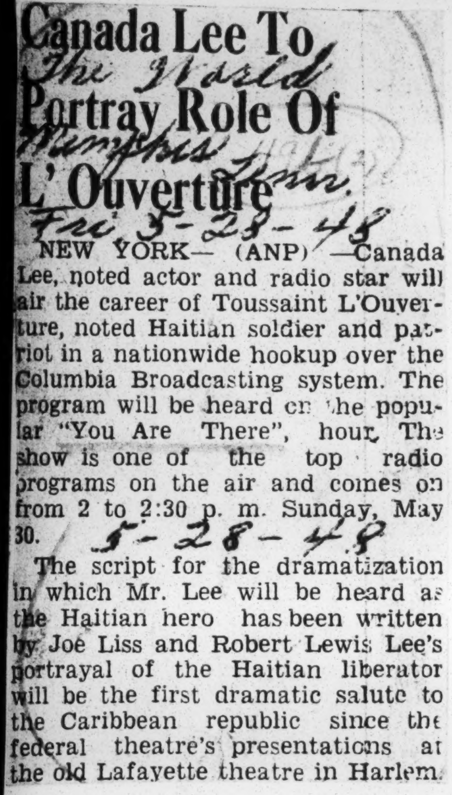
This program was sponsored in behalf of the United Negro College Fund's fifth annual appeal for $1,400,000 to support 32 private Negro colleges.

"Sugar Chile" has been a phenomenal success in concerts, on the screen and air waves since he won an amateur contest audition in a Detroit theatre two years ago. This forty-pound bundle of boogie-woogie rhythm, who has broken box-office records from coast to coast, also has been seen by millions in short features made for newsreels and in the film musical "No Leave, No Love."

Sun. 5-2-48

49b(2) 1948

"You Are There"



Canada Lee To Portray Role Of L' Ouverture

The World
Memphis Tenn.
Fri 5-28-48

NEW YORK— (ANP) —Canada Lee, noted actor and radio star will air the career of Toussaint L'Ouverture, noted Haitian soldier and patriot in a nationwide hookup over the Columbia Broadcasting system. The program will be heard on the popular "You Are There", hour. The show is one of the top radio programs on the air and comes on from 2 to 2:30 p. m. Sunday, May 30. 5-28-48

The script for the dramatization in which Mr. Lee will be heard as the Haitian hero has been written by Joe Liss and Robert Lewis. Lee's portrayal of the Haitian liberator will be the first dramatic salute to the Caribbean republic since the federal theatre's presentations at the old Lafayette theatre in Harlem.

Ask Truman For Non-Jim Crow Theatre

Daily world

Atlanta, Ga., Thu 1-29-48

WASHINGTON — (ANP)— The Committee for Racial Democracy in the Nation's capital, through its executive secretary, Miss Ida Fox, last week urged President Truman to personally intervene in the matter of release of the government-owned Belasco theatre for use as a non-discriminatory legitimate play house until such time as the government is ready to proceed with its new building progam on the site where the Belasco now stands.

This request was actuated by a letter previously sent to W. E. Reynolds, commissioner of public buildings, by Congressman Geo. H. Bender (R., Ohio). In his letter the Ohio representative called upon the public buildings administrator to explain his failure to achieve the best economic use of the Belasco and his continued refusal, despite a promise made to the procurement and buildings subcommittee in July of last year, to consider theatrical bids for the building.

LEASE SOUGHT

It was pointed out that interested bidders "have been trying for a year and a half to lease the building for a non-discriminatory legitimate theatre." Therefore, the CRD felt it necessary that this matter be brought to the attention of the President, so that he might be made aware of the inconsistency between the polity of an important federal agency and the report and recommendations of his civil rights committee.

The treasury department has been using the Belasco building for the storage of files, but Mr. Reynolds testifiied before Mr. Bender's committee that as soon as other storage space was made available the Belasco would be leased for theatre purposes. Daily world

Since that time, according to Mr. Bender, approximately 100 buildings have been abandoned many of which could adequately house the activities now carried on by the treasury department in the Belasco Theatre building.

PLACE NEEDED Atlanta, Ga.

"Washington badly needs a suitable place where those who are unwilling to be a party to jimcrow can bring plays for all to see," declared Miss Fox. "The National theatre continues to resist all appeals to change its discriminatory policy. As a result, many of the better new plays are by passing the nation's capital, and Actors Equity has ruled that no actor may appear there after August 1 unless the admission policy is changed. 1-29-48

"Under the circumstances, we consider it most unfortunate that a theatre owned by the government of the United States, in the capital of the United States, should be used largely for storage instead of being thrown open to the public to fill a great need."

In the wire to the President. the CRD expressed the shock, which this incident had caused upon those people who are looking to his administration for implementation through all its channels of the report of the committee on civil rights. And added its hope that the President would not allow this inconsistency between proclamation and practice to continue. Thu.

Black & White String

"Times" – Chicago, Illinois

It looked as if Washington playgoers would have to drop either Jim Crow or the theater. Mon. 6-7-48

Actors' Equity has forbidden all its actors to play at the National, Washington's only legitimate theater, after Aug. 1, unless the National opens its doors to Negroes. Last week the Federal Works Agency made another theater available: the old Belasco Theater, now a storehouse for Treasury records. Likely proviso: the highest bidder must guarantee not to discriminate against Negroes.

CLEVELAND, O.—A scorching denunciation of racial prejudice was delivered here by Cornelia Otis Skinner in a speech before the local branch of the National Conference of Christians and Jews. Miss Skinner, prominent actress, took part in the campaign to stop the exclusion of Negroes at the National Theater in Washington.

Worker

PRESS FIGHTS FOR NON JIM-CROW THEATRE IN D. C.

49c

WASHINGTON, D. C., Aug. 2—The Washington Post, who has been vigorously fighting for Belasco Theatre as a non-segregated theatre in the nation's capital, continues the campaign. The Post urges the re-establishment of the Belasco as a legit house, and makes no bones about it, and lashes out at the Federal Works Agency for the manner in which it offers the theatre to the American National Theatre and Academy, and Joseph Curtis who are interested in operating it.

Fri 8-6-48

Oakland Calif.

The American National Theatre and Academy, of Joseph Curtis, made bids for the Belasco and the Federal Works Agency, a branch of the Government, which controls it, turned down the bids on the grounds that the Government could not realize any benefit to the Government.

Referring to this statement the Post declared that the benefit of continuation of the living theatre in the nation's capital city "cannot be measured by mercenary standards, involving a relatively few dollars.

NEW FRONT IN WASHINGTON THEATRE BATTLE

(49c D.C.)

The Times

Sun 9-26-48

New York

POWERFUL New York theatrical interests, along with influential Washington citizens, began a series of parleys last week which may become one of the most important episodes —perhaps the last chapter—in the long struggle for a legitimate theatre open to Negroes in the nation's capital. Before the final words are thrown across the table even the Attorney General's office may have been called into the fray.

The series of events setting the stage for this anticipated climax had their beginnings early last summer when Arthur C. Katims and Theodore Granik, Washington attorneys, became interested in the fact that Washington was to be minus a legitimate playshop as a result of the racial issue. Actors Equity, carrying out a threat made a year before, had voted in the spring to prohibit its players from performing in the city unless Negroes were permitted to be members of the audience. In this move, perforce, it had the support of the League of New York Theatres, with which it signed a basic agreement, as well as that of the Dramatists Guild and the Association of Theatrical Agents and Managers.

Marcus Heiman, lessee of the National, refused to accede to the demand and began making plans to convert the theatre into a movie house, a process that has been going on since Aug. 1. Mr. Heiman insisted that he had no desire to become a pioneer, "a guinea pig," since segregation and exclusion are Washington practices. Until the local population changed its conventions, Mr. Heiman repeatedly asserted he would not budge from his principle.

Sun 9-26-48

Pair Persist

Like many other persons in Washington, however, the Messrs. Katims and Granik were unable to convince themselves that Mr. Heiman's position was entirely tenable. They were aware that there had been and are mixed audiences for other events in the city. Mr. Granik, during a visit to a New York social event, voiced his convictions to several Broadway managers, who agreed that something "ought to be done about the shame of a nation." Plans were set afoot.

Unlike other groups, including the American National Theatre and Academy, the Messrs. Katims and Granik, with their New York supporters, decided not to bid for the Belasco Theatre, currently being used by the Treasury Department. The Government's terms containing among other limitations a one-year recapture clause, besides the high cost of renovations required, made the Belasco too risky a venture.

The matter was taken to Garfield Kass, a prominent Washington builder, who at the moment is engaged in the development of "Friendship Heights," a large business center on a portion of what formerly was the Evalyn Walsh McLean "Friendship" estate. Mr. Kass, it seems, in addition to being interested from a civic point of view, did not have to be persuaded that a theatre would considerably enhance his project. The location of the property, at Wisconsin Avenue and Newark Street, N. W., is only a few minutes' ride from Washington's center and, according to those who know, a fine site for a theatre.

Sun 9-26-48

Assurance Asked

Mr. Kass, it is understood, went even further. He volunteered to build the theatre practically at cost provided experienced management could be obtained. At this point the New York group now conferring was drawn into the picture by the original local supporters of the Messrs. Katims and Granik.

On Aug. 25 Mr. Katims wrote to Marcus Heiman, who also happens to be president of the United Booking Office, an agency that routes virtually all shows into and from New York. Mr. Katims informed Mr. Heiman of the plan in progress and made application for assurance that the theatre would receive bookings. He asked for a reply by return mail. Instead, Robert E. Kline Jr., Mr. Heiman's attorney, called and an appointment was made.

According to Mr. Katims, Mr. Kline said that Mr. Heiman would be glad to list the theatre for bookings when the theatre was completed; that the United Booking Office had no policy of limiting bookings to a single theatre in any town. However, Mr. Katims says

a theatre and that there was no point discussing the matter until the theatre was built. Mr. Heiman added that he didn't intend running his business through the newspapers and anyway "all we have to do is to carry out the spirit and the letter of the law." In reply to this it is asserted by the Washington group that it is prepared to submit papers of in-corporation, blueprints and financial statements proving the sincerity of its aims.

Importance of UBO

To understand the importance of the United Booking Office it is necessary to realize that it acts as the agency for most of the theatres throughout the country and receives five per cent of the theatre's share of each production it books. If a producer wishes to book UBO time after playing New

Sun 9-26-48

that when he again wrote to Mr. Heiman asking him to confirm in writing that he would list the theatre when it was built, he was subsequently informed by Mr. Kline that Mr. Heiman would not consider any concrete commitment until the theatre was built and that "he would not give any assurance then, merely consideration."

Sun 9-26-48

It is the contention of Mr. Katims and his associates that it would be futile to go ahead with a project that may run into a cost of $1,000,000 unless they have assurance that they will have Broadway hits routed their way.

On the phone the other afternoon Mr. Heiman reiterated a statement he had given this department a week ago. He said that he couldn't tell people whether or not to build

York he usually is required to take the time in the houses the UBO has available. The UBO does not prevent him from playing independent houses in a town where it doesn't represent a theatre. In a town, however, where there are two theatres for instance, and one is independent and the other affiliated, the UBO prefers to book the producer into the latter house.

Sun 9-26-48

What the outcome of all this will be no one can say. Mr. Katims has indicated that he intends investigating the matter further. Mr. Heiman, on the other hand, replies that he is acting entirely within his rights and besides—"they haven't even got a theatre."

Should all parties continue to hold their lines the Battle of Washington promises to be in the news for some time to come.

Theater Plans Given Setback

Wash Post

Plans for a modern legitimate playhouse on Wisconsin ave. at Newark st. nw. have suffered a setback by refusal of the president of the National Theater's operating company to promise a franchise.

This was disclosed yesterday by Arthur C. Katims, spokesman for Theodore Granik and Garfield I. Kass, prospective builders. He said Marcus Heiman, who also serves as president of the United Booking Office, Inc., in addition to holding the national post here, has rejected pleas for a franchise.

Sun 9-12-48

Without some assurance that Broadway shows will be booked into the new theater, builders cannot move ahead because the risk would be too great, Katims said. UBO is the only outfit that can give this assurance, he added, for it arranges bookings for virtually all the leading shows.

Katims characterized Heiman's attitude as "very suspicious" and intimated that the refusal to okay a franchise is linked with Heiman's connection with the National Theater here. He hinted that Heiman may plan to reopen the National at some future date if residents—starved for live theater fare—force Actors Equity to abandon its stand against serving the theater.

Wash. D.C.

Attempts to reach Heiman in New York for his comments were fruitless. His Washington attorney, Robert E. Kline, said he could not speak with authority on the matter.

Katims said Heiman has repeatedly refused to answer all letters addressed to him about the franchise, referring the entire matter to his attorney. He said Kline reported for Heiman that no "commitment" on bookings would be considered until the theater is up.

The new theater originally was planned to cost $600,000 but Katims announced that interest is so great that as much as a million dollars may go into it.

Washington has had no legitimate theater since the National shut down July 31 rather than alter its ban against admitting Negroes in the audience, a change sought by Actors Equity.

Granik, who is a prominent attorney and Kass, president of the Kass Realty Co. here, have indicated among other policy statements that the new theater will not practice segregation.

PRAISE D. C. THEATER FOR ENDING JIM CROW

WASHINGTON (ANP) — The intercultural committee of the National Council of Negro Women recently sent a letter of commendation to the management of the Dupoint theatres for having the courage and initiative to open up in Washington a theatre for all people.

The invited guests who attendd the formal opening of this little theatre off Dupoint circle were composed of peoples of all races, topflight diplomats, government bigwigs and Washington elite.

St Louis Mo.

Appropriately enough the gala curtain of this little theatre rose on the "Roosevelt Story," a picture made up of newsreel clippings portraying more than 40 years of the life of Roosevelt.

The voice of Canada Lee was heard throughout the picture as the "Voice of the Depression."

U. S. Treasury Solves D. C. Theatre Jim Crow

Chicago Defender

Chicago Ill

WASHINGTON—The old Belasco Theatre, rich in American heritage as the site where William Henry Seward, Lincoln's Secretary of State, had his home and was stabbed on the night of Lincoln's assassination, will now be the scene of more American history. For the Treasury Department, which owns the building has decided to move its files from the old theatre and release it to the public as a legitamate theatre where all races can see plays of distinction.

This action on the part of the Treasury Department comes at a time when the administration is about to wage a bitter battle against Southern rebels on the Civil Rights Issue. Nonetheless, the department is heedless to the outcries of Southern Democrats and by finding other storage space for the files, the Belasco was able to be turned over as a legitimate house, so as to assure Washington of at least one. The National Theatre, which has heretofore been the only house showing stage plays, has refused yet to comply with Equity's fiat that the theatre be opened to all races alike or the stars would refuse to act on the stage of the National. The ban becomes effective August 1.

Leading applicant for lessee of the theatre is Joseph H. Curtis, the son of John Gohn, President of Columbia Pictures. Curtis has promised to have the Theatre ready by Fall for the public.

Even though it is fairly certain that Curtis will get the Belasco, the government will more than likely invite other bids for the lease of the theatre. As to exactly when the files will be removed, this is not known.

Officials in the Capitol have given their assurance that the Belasco theatre, now held by the Treasury Department as a storehouse, will become available as a legitimate house this Fall. It will have a non-discriminatory policy on both sides of the footlights.

Oklahoma City

Okla

The Belasco, once a legit theatre, will be targeted as the first step to a full understanding of Civil Rights in the Chief City of the world's greatest capitals. It will spearhead a program for breaking down segregation under the nose of the State of the nation.

Black Dispatch

6-12-48

Washington to Get Non-Jim Theatre

WASHINGTON, D. C. — (G) —

49c 1948 General

Huge Crowd Attends Opening Of New Theatre

The Informer

49c

GALVESTON—More than 2000 attended the opening of the New Theatre, The Booker T. Tuesday evening at 6 p.m. This theatre is believed to be the finest for Negroes in Texas.

Oct 3-6-48

Paul Love and his band was on the stage which was flanked with flowers. People from all walks of life were on hand for the opening of the new theatre. The Alpha Kappa Alphas were hostesses for this occasion. Rev. G. W. Hester, opened with prayer and the audience sang "America."

Houston, Texas

R. F. Sterling stated in his opening remarks that the Martini family should be applauded by all Galveston for this fine contribution. and we should do every thing in our power to show our appreciation.

Rev. Bright-Davis gave the closing prayers. The theatre occupies the entire lower floorer of a two story structure. It is equiped with the most modern type chairs and the interior decoration is superb. The following business concerns were among the many sending flowers for this grand opening. Luby's Cafe; Sam Maceo; Hollywood Barber Shop; O'Rouke Construction Company; American Printing Company; Southern Equipment Company; Ace Tailors and many others.

Oct 3-6-48

National Theater Closes Rather Than Admit Group

Daily World.
Atlanta, Ga.

WASHINGTON, D. C. (NNPA)—As the National Theater closed its doors rather than admit colored theatergoers, the Council for Civil Rights in the Nation's Capital appealed to the Federal Works Administration to "cut red tape" and make possible the leasing of the Belasco Theatre which the Treasury Department is using for storage purposes. Wed. 8-4-48

The National rang down its curtain for the last time last Saturday night, leaving Wasehington without a legitimate theater. Edmund Plohn, the manager, said it would reopen as a motion picture theater "some time in September" following necessary alterations.

The closing of the National as a legitimate theater was an outgrowth of its refusal to lift its ban against admitting colored theatre goers. Actors Equity Association, at a meeting in New York early this year, voted to boycott the National unless it lifted its racial ban. The boycott was to go into effect June 1, but was postponed until August 1.

REFUSES BAN DROP

Marcus Heiman, New York owner of the National, rejected all efforts to persuade him to drop the color ban. During an eighteen-month fight against the barring of colored patrons from the theater, the National was picketed. A number of white persons purchased tickets just before show time and appeared at the door with colored guests, whose admittance was refused. This resulted in a number of suits for refund of ticket purchase money.

As it appeared that Heiman would remain ademant in his refusal to drop the color bar, Government officials were persuaded to receive bids for the leasing of the Belasco for the operation of a legitimate theater without any distinction on the ground of race.

The only two bids received were rejected because both carried provisions for refund of unamortized investment if the Government should terminate the lease before the leassee had recouped the money he spent for renovations.

COMPROMISE PROPOSED

In a letter to General Philip B. Fleming, Federal Works Administrator, the Council for civil rights last Saturday proposed a compromise which calls for the Federal Works Agency yielding units insistence on a one-year termination clause.

Pointing out that the leasing of the Belasco was a "temporary expedient" to keep Washington from being without a legitimate theater because of a "segregation deadlock," the Council charged that the Federal Works Agency had "made it impossible for the bidders to meet its terms" in view of the fact that an estimated expenditure of $400,000 was necessary to renovate the theater. Wed. 8-4-48

"The opening of the Belasco could symbolize a victory for democracy in at least one major internationally scandalous area in the Nation's Capital," the letter to Mr. Fleming asserted. "It would indicate that our present government means to practice what it preaches."

The letter was signed by Miss Ida Fox, executive secretary of the Council for Civil Rights.

Washington Loses Its Last Playhouse

Herald Tribune

Equity's Segregation Ban Shuts the National

From the Herald Tribune Bureau

WASHINGTON, July 31.—Washington was left without a legitimate playhouse tonight when the National Theater's curtain rang down for the last time on the fourth showing of "Oklahoma!" in the capital. Edmund Plohn, the manager, said it would reopen as a motion picture theater "some time in September" following necessary alterations.

The National's closing as a legitimate theater was an outgrowth of its refusal to lift its ban against Negroes in the audience. The Actors Equity Association had refused to let its members participate in further performances at the National so long as it continued to cater only to white customers. New York.

National's management balked at this condition, maintaining the theater would consent to it only when other Washington establishments were required to follow the same policy. Sun. 8-1-48

Efforts to put the old government-owned Belasco Theater on Lafayette Square back in business appeared stalemated. Federal Works Agency officials said they have had but two offers to lease the building, and these were turned down because the prospective tenants insisted on being reimbursed for renovation costs if the lease were canceled in less than ten years. 8-1-48

Lisner Auditorium

Washington Post

The George Washington University has available to it a unique means of serving the National Capital in which it is situated. It possesses in the Lisner Auditorium, a gift of the late Abraham Lisner, dedicated by the university as a community center of cultural and intellectual enlightenment, the local structure best suited at the present time to the presentation of dramatic productions. The National Theater is no longer available for this purpose because its lessee is unwilling to grant admission to Negroes, while the professional players and playwrights of the theater are unwilling any longer to be parties to this sort of racial discrimination. The Belasco Theater, even if the Public Buildings Administration belatedly cooperates with those desiring to lease it, cannot be renovated in time for the fall theatrical season. The Lisner Auditorium, designed to serve as a theater, could fill the void ideally. 5-9-48

It would undoubtedly entail real sacrifice on the part of the university to relinquish the Lisner Auditorium, even on a part-time basis, for such community use. The auditorium is needed for a variety of student activities—meetings, dances, collegiate theatricals, etc. Nevertheless, the sacrifice is one which deserves consideration by President Cloyd H. Marvin and his board of trustees. By making it, they could not only make an inestimable contribution to the cultural life of the community but also assume signal leadership in dealing with one of the community's fundamental problems in human relations. Mon. 8-4-48

This newspaper expressed shock and disappointment when, in October, 1946, the George Washington University excluded Negroes from the Lisner Auditorium in conformity with the outmoded pattern established by the National Theater, instead of adopting a new pattern in conformity with its own ideals. Leadership by the university at that time might well have prevented the unhappy impasse in which Washington now finds itself. Later, when the board of trustees rescinded its ban on admission of Negroes, we applauded its decision as "an action of statesmanship" but expressed regret that the board saw fit to close the auditorium to commercial stage shows. It has a splendid opportunity now to make its declaration of principle effective in a practical way. Washington D.C.

There is at hand as an instrument for operation of the Lisner Auditorium the American National Theater and Academy, a nonprofit theater organization chartered by Congress and devoted to the stimulation of public interest in the drama as an art. Through collaboration with ANTA and by a temporary, part-time relinquishment of its auditorium for the community's benefit, the George Washington University can take the lead in giving to the National Capital a genuine national theater. Nothing could better fulfill the true function of an institution of learning.

THEATER IS UPHELD IN BAN ON NEGROES IN STAGE PRODUCTIONS

Daily Tribune

Washington, Nov. 5 (AP)—The National theater was upheld in court today in its refusal to admit Negroes to stage productions.

The Municipal Court of Appeals affirmed a Municipal court's dismissal of a $500 damage suit filed by Edward B. Henderson, Falls Church, Va. Sat 11-6-48

He based his suit on a so-called civil rights act of 1875 which says persons of every race and color should be admitted to theaters.

Court of Appeals Judge Brice Clagett ruled that the 1875 act twice had been declared unconstitutional by the Supreme court.

He noted the high court had found that congress in passing the act had "exceeded its powers" by "invading the powers of the states."

The National theater recently converted to motion pictures.

Theater Shut in Dispute over Negroes

Free Press
Detroit, Mich.

WASHINGTON—(AP)—The National Theater, only legitimate playhouse in Washington, went out of that business in a row over admission of Negroes.

The management plans to show movies. Mon. 8-2-48

ACTORS EQUITY, the organization of legitimate actors, precipitated the matter by refusing to sign with New York producers for appearances here as long as the National's whites only rule is in effect.

Appeal To Supreme Court Looms In Ruling On Jim Crow Theater

49c Atlanta Daily World
Atlanta, Ga.

NEW YORK—(NNPA)—The right of the National Theater to refuse admittance of colored persons was upheld by the Municipal Court of Appeals in a unanimous opinion made available last Friday.

The controversy will presumably be taken on upward to the Supreme Court even though the National has been converted from a legitimate playhouse to a motion picture theatre. Tues. 11-9-48

In the opinion, written by Associate Judge Brice Clagett, the tribunal upheld the lower court in dismissing a suit for $500 damages by Dr. Edwin B. Henderson, head of the department of physical education and health in the colored divisions of the local public school system.

He based his claim on the Civil Rights Act of 1865, but Judge Clagett pointed out that the Supreme Court had twice declared the statute unconstitutional. Chief Judge Nathan Cayton and Associate Judge Andrew M. Hood agreed.

JUDGE SPECULATED

Judge Clagett found that the high court said that Congress "exceeded its powers," by "invading" the powers of the state when the Anti-Racial Segregation Act was passed. The appellate judge also said there was no reason to believe the Supreme Court would reverse a past decision on the constitutionality of the Civil Rights Act.

In upholding the lower court, the Clagett opinion said that "it is well established that when a court is confronted with a statute, the presumption is strongly in favor of its constitutionality. However, we believe that after the Supreme Court has spoken the presumption should be to the contrary."

The Municipal Court also said that the case in which the Civil Rights Act was nullified, did not "turn on the question of public policy, as did the recent restrictive covenant" cases affecting real estate ownership. Tues. 11-9-48

Lawyers for Dr. Henderson, however, argued that in the light of the anti-covenant and similar dicisions, the Supreme Court would today probably sustain the Civil Rights Act. They said also that while the act was held unconstitutional, it could be held constitutional so far as the District of Columbia was concerned.

Segregation Row Shuts Capital's One Playhouse

The Courier-Journal

Louisville, Ky

Washington, July 31 (AP)—The National Theater, only legitimate playhouse in Washington~~, went~~ out of business tonight in a row over admitting Negroes. Sun 8-1-48

The management plans to show motion pictures.

Actors' Equity, the organization of legitimate actors, precipitated the matter by refusing to sign with New York producers for appearances here as long as the National's whites-only rule is in effect.

Efforts to keep stage shows in the capital have included moves to reopen the old Belasco Theater. It is Government-owned. However, the promoters were unable to get a satisfactory guarantee from federal authorities that the Government would not take the building back on short notice.

Sun 8-1-48

The National in recent months has been the scene of numerous picketing incidents, with pickets carrying placards protesting the house's refusal to admit Negroes.

Marcus Heiman, New York, president of the operating company ofr the theater, said during negotiations for the Equity contract that the National would hold to its whites-only rule unless Washington in general dropped segregation.

The National has been lighted 53 of the past 54 weeks, playing the greater part of the time to capacity audiences.

On Stage:

Actors Fight Jimcrow in Washington

By RICHARD SASULY

The Worker

WASHINGTON (FP).—There is a new moving picture house in Washington. This may not sound like national news but it is.

New York, New York

For years the National Theatre was the sole legitimate playhouse in town. Recently it was shut down and rebuilt. Only movies are shown at the National now. There is not a single commercial theatre where a play can be produced in this U. S. capital.

Sun-12-12-48

All this puts Washington in a singular position. Alone among the great capitals of the world it has no theatre.

The reason for the stopping of stage plays in Washington is what makes the story important. The reason is jimcrow.

All the first run theatres in Washington observe Jimcrow religiously. Members of the black and white races cannot sit in the same movie audiences in downtown Washington. A Negro congressman or a minister from Ethiopia must delay the pleasure of seeing Lana Turner when her movies first come to the capital.

The one legitimate playhouse, the National, observed the same Jimcrow policy. But, where movies come to a town in the form of impersonal celluloid, a play is brought by living actors.

The organized actors of Broadway decided against tolerating Jimcrow in their own profession in their country's capital. They said they would not play the National until anyone with the price of a ticket could get in.

* * *

THE MANAGEMENT of the National put the principles of Jimcrow above the reputation of the U. S. capital. They put out the footlights, perhaps for good, and rebuilt their theatre for movies alone.

It might be argued that the lack of plays in Washington will not cause a war or depression. It won't. But it can hardly help American prestige. In most capitals the legitimate theatre is a sort of national monument, a symbol of cultural achievement.

Sun-12-12-48

* * *

MORE THAN that, the loss of the capital's legitimate theatre points up the chronic blight of Jimcrow.

It might be said that the Washington theatre owners are simply businessmen. But there are important organizations with national headquarters here which preserve the same policies.

One of the really fine buildings in the Capital is the Lincoln Memorial. It is simple, dignified and beautiful—in all ways the right monument for the man who wrote an end to slavery.

A few blocks from the Lincoln Memorial is Constitution Hall. This impressive building belongs to the Daughters of the American Revolution. These ladies seem to be proud of tracing their family lines back to men who fought against oppression. But they pay tribute to Jimcrow, too.

Negro artists may not perform in Constitution Hall. By a curious twist in Jimcrow logic, a Negro can sit in the audience at Constitution Hall if he is careful where he sit. The National Theatre operated in reverse. Negroes were allowed on the stage but not in the audience. The system in the DAR hall caused an international ruckus recently when the Ethiopian minister was told to change his seat.

Actors have had to spend a couple of centuries making their profession respectable. In Washington, at least, they have also struck a blow for civil liberties.

Sun 12-12-48

Theatre to Show Films Rather Than Drop Bars

The Afro-American

Baltimore, Md.

By AL SWEENEY

Sat. 6-12-48

WASHINGTON

Rather than change its jim crow admission policy in the face of Actor's Equity Association's "boycott" that becomes effective August 1, the National Theater, the only local legitimate playhouse, will become a movie theater beginning in September, it was announced last week.

The announcement, made by Marcus Heiman president of the E Street Theatre Corp, operators of the theatre, confirms the common rumors that the National was going to abandon stage shows and run motion pictures.

Mr. Herman is adamant in his position as he stated: "The National Theatre definitely will not change the present policy of non-admission of colored in the face of an ultimatum from Actors' Equity that its members will not appear at the theatre after Aug. 1, if the policy stands."

To Accept Challenge

Mr. Herman opines that any change in the racial situation here should be approached from the over-all conditions in the city, and that "any change should come about in an orderly and lawful manner."

The jim-crow theatre mogul charged: "These people want to do it through blackmail. They have given us an ultimatum — either change the policy or we are out of business. We accept the challenge."

The theatre will continue to present plays until Aug. 1, it was stated.

Sat. 6-12-48

Theatre Society Notified

The American Theatre Society, which distributes tickets each season for six plays, including three Theatre Guild productions, to more than 12,000 subscribers here, has been notified that there will be no season at the National this fall.

The drive to open the National Theatre to patrons of the minority group was initiated about 18 months ago by the Committee for Racial Democracy in the nation's capital and the NAACP. They picketed unsuccessfully for several months, when Actors' Equity, a union of playwrights and actors, were successfully persuaded to join the movement.

Actors' Equity issued an ultimatum to the owners of the National Theatre to change their policy or else members of Actors' Equity would refuse to appear in plays booked into the District theatre.

While the National Theatre prepares to close its doors to legitimate stage productions, the Public Buildings Administration announced last week that it would receive bids on July 1 for the conditional leasing of the Belasco Theatre.

The bids will be let on a 10 year basis, with the stipulation that if Congress appropriates funds for the construction of a new Treasury building annex, the Government shall have the right to cancel the lease with a year's notice. Groups bidding for the Belasco include the American National Theatre and Academy and an interest headed by Joseph H Curtis, son of the president of Columbia Pictures.

When the Belasco is opened as a playhouse, there will be a non-discriminatory policy prevailing.

49c 1948 Oklahoma

Oklahoma Opens Drive-In Theater

Defender
Chicago Ill.
49c

OKLAHOMA City — Oklahoma obtained its first drive-in movie theater for Negroes when the Fair Park Drive-In opened here Sunday. July 25. Sat. 7-31-48

Winard Norman has been manager of this new enterprise, H. R. Fall of the Southwest theatres announced. Norman will direct a staff of 10 employes including ticket sellers, ushers and concession aides.

W. G. "Red" Hawkins will manage the concessions.

49c 1948 Virginia

Artists Rap Virginia Jim Crow Theater Plan

The Defender

Sat 9-4-48

NEW YORK—As Actor's Equity referred to a committee for study a proposed plan to convert the theater at Alexandria, Va., into a segregated legitimate theater, individual playwrights and producers here in Gotham reaffirmed the stand they took against Jim Crow last year when Washington D. C.'s National Theater persisted in its segregation of patrons.

Chicago Def

A spokesman for Equity told the Defender that its Committee on Segregation and Discirimination, headed by Actress Cornelia Otis Skinner and Edith Atwater, was considering what action Equity should take in view of last year's ban of theater Jim Crow in Washington.

Confer With Attorneys

Equity's committee is also conferring with its legal counsel. Last week the actors' union had also received a telegram from Walter White for the NAACP asking Equity's position on the Virginia subterfuge. (National Theater interests in the capital are seeking the Virginia house because of Virginia's statute demanding segregation.)

Meanwhile William Fields, publicity representative for the Playwrights Company (Robert Sherwood, Elmer Rice, Maxwell Anderson et al), told the Defender last Thursday, "We feel this Virginia idea is an evasion. We stated our policy before and we won't budge from it. We'd no more play there than in Washington. Most of the playwrights signed the pledge last year against the National and they won't change."

Sat 9-4-48

Cites Evasive Tactics

A spokesman for the Dramatists' Guild made about the same comment to this paper adding that according to the Guild's constitution, it could not officially take a stand on an issue like this. However, the Guild spokesman added. "Practically all of our members have taken a stand individually and they feel that these are evasive tactics, and will doubtless stand by their pledge of last year."

Sat 9-4-48

Among the many playwrights who signed the pledge not to have their works shown at the National Theatre as long as it was segregated were: Robert Sherwood, Lillian Hellman, Elmer Rice, Richard Rodgers, Oscar Hammerstein, Moss Hart and Russell Crouse. Several told the daily press last week that they felt the same way about Jim Crow.

49c(1) 1948 Actors Equity Council

Truman Rebuked for Ignoring Plea for Legitimate Theatre in Nation's Capital

(49c(1)) Afro American
Sat 4-3-48
Baltimore, Md.

NEW YORK (NNPA) — President Truman was criticized here last Friday by Edith Atwater, member of Actors Equity Council, and Fredi Washington, both actresses, for failure to make the Belasco Theater in Washington available for stage shows.

Miss Atwater reported to the Committee for the Negro in Arts on her recent visit to Washington, where she was sent by Actor's Equity in the interest of obtaining the Belasco as a playhouse for legitimate plays.

Miss Atwarter told the meeting held in the Nola Studios at 1657 Broadway, that after an investigation of the Belasco, which is now being used by the Treasury Department as a storehouse, she had left Washington with a "definite feeling" that only a word from "the Administration" is needed to make the theater available for plays.

Producers Stand Ready

Declaring that "several" Broadway producers are erady to invest the $100,000 necessary to put the theater in condition for staging plays, Miss Atwater said:

"They were turned down two years ago on the grounds of inconvenience to the government is understandable, but that they should be turned down now when the need is so great, when the nation's capital faces the loss of its only legitimate theater because of discrimination is unforgivable."

Actor's Equity delivered an ultimatum last year to Marcus Heiman, owner of the National, that no member of the Equity will be permitted to play the National Theater after July 31 unless the theater drops its ban against colored patronage.

President Ignores Appeal

"Although the President's Committee on Civil Rights felt the discrimination pattern in Washington serious enough to devote a special chapter on our national life and our international prestige, the policy of the National Theater remains unchanged," Miss Atwater continued.

Sat 4-3-48

She said two groups had appealed to the President, asking that the Belasco be opened for plays so that the people of that community might have democracy in the theater but that he had failed to respond to either group.

"Actor's Equity," Miss Atwater said, "is standing firmly behind its resolution to close the National unless it opens its doors to colored people. She said she was scheduled to report to the organization on her Washington visit on Monday and added that her remarks to the committee were opinions of her own and did not necessarily express the views of Equity's Council."

Pooh Pooh's Civil Rights

. . Miss Washington, who presided at the meeting was blunt in her criticism and referred to the President as "Hysterical Harry." She said one hears a lot of talk about civil rights in Washington these days but there was no such thing in the nation's capital.

The committee adopted resolutions to write Congressional leaders urging their support to have the Belasco made available for stage shows, and also voted to assist Actor Equity in any program which it would draw up to force the issue.

Actors 'Equity Won't Extend D. C. Jim Crow Boycott Into Dixie

(49c(1)) The Defender Sat 11-6-48
Chicago Ill Sat 11-6-48

NEW YORK — Actors Equity which has refused to allow members to appear in Washington, D. C. segregated theaters has no intention at the present time of extending this ban to all southern states, it was revealed last week.

Speaking for Equity, Alfred Hardin, assistant to the president, explained that a boycott of the south, including 19 states among those where segregation is customary, would force many actors out of the theatre entirely and would not be practical. He pointed out that the stand against Jim Crow in Washington is taken because of the feeling of Equity's members that such a lack of democracy in the capital of a nation advocating world democracy is absurd.

49c(1)

He said that "the position of Actors' Equity in forbidding its members to act in Washington has been expressed by its second vice-president, Cornelia Otis Skinner, who termed Jim Crow in the capital of a nation to which the world looks for guidance as 'amazing.'"

Management of Washington's National theater, closed by Equity's boycott, has converted the theater into a movie house. Harding said that all southern theaters would follow suit if the boycott were extended. Neither Screen Actors Guild nor Hollywood producers nave sought to compel racial equality in Washington motion picture theaters.

49c(1)

AT THE THEATRE

American Negro Theatre Offers 'Rain,' Dramatized By Colton and Randolph From Maugham Story

The Times New York, N.Y. Mon. 2-2-48

By BROOKS ATKINSON

The Times New York, N.Y.

During the last month the members of the American Negro Theatre have been giving a highly competent performance of "Rain" in their upstairs playhouse, 15 West 126th Street. Since business is encouraging, they are going to act it on Thursday, Friday and Saturday evenings during February. Based on W. Somerset Maugham's short story, the tropical drama by John Colton and Clemence Randolph is one of the most vivid plays in the modern lexicon—romantic in its setting on a tropical island, simple in its attitude toward human nature and savagely ironic in its comparison of a harlot to a missionary. 2-2-48

* * *

Under Ted Post's considered direction, the American Negro company acts it intelligently and knowingly, particularly accenting the irony. For the conflict between a tyrannical man of God and a vagrant trollop from San Francisco is sharply drawn early in the performance, and no one in the audience is surprised when the Rev. Alfred Davidson turns out to be a shocking hypocrite. That part is played with thorough insight and superior skill by Alvin Childress, who is the best actor in the company. The ungrateful part of his wife is also well played by Geneva Fitch, who has one scene of genuine triumph in the last act when Mrs. Davidson, stunned by the news of her husband's suicide, forgives Sadie Thompson and, in a moment of real Christian charity, forgives everyone in the world.

In the central role of Sadie Thompson, Alice Childress acts the exuberance, the recklessness, the anger and the remorse with force and clarity that help to define the dramatic conflicts of the play. Obviously, this is good acting. Nothing said in the following paragraphs should be construed as reflecting on the vigor and raciness of her work.

* * *

But the ANT performance has limitations. Assuming, perhaps injudiciously, that Negroes as a race have more talent for the stage than Anglo-Saxons, I always want to describe the ANT performance as "wonderful" rather than "competent." But that is not possible in the current work. As a whole, the performance ignores the fine points of ethics and the tangled motives that distinguish this clairvoyant drama about the tragic inversion of a missionary's pride and fervor. Apart from its sensual qualities as a tropical melodrama, "Rain" contains some caustic and shrewd analysis of the pious mind. The Times

The elementary fault of the production is that the sound of the rain drowns the dialogue. Robert Furman's setting of the dismal and slovenly island hotel is excellent, as is the versatile lighting by George Lewis. But once the deluge begins, and once the tom-toms begin in the last act, you can scarcely hear the dialogue. Nor are the players sufficiently interested in the dialogue. They do not speak their lines well; they rush through them, toss them away and do not pay much attention to the thought lurking behind them.

New York, N.Y. Mon. 2-2-48

* * *

In terms of the play, the part of Sadie has an undercurrent of sadness. She is a lonely, desperate young woman, and the revelry is not hearty but partly professional and partly anxious. Miss Childress' performance lacks that final perception. As the languid tropical trader, Bootsie Davis is amusing and also useful in establishing the conflict of loyalties in the play. Maxwell Glanville gives a particularly able performance as Sergeant O'Hara, Sadie's defender. As the skeptical though sympathetic doctor, Kenneth Mannigault conveys the emotional essence of a part that again needs to be more clearly defined in the dialogue.

In general, this is an interesting, lively and amusing performance of "Rain." But it does not penetrate into the poignancy of the part of Sadie, and it does not set forth very much of the analytical thought behind the drama.

RAIN, dramatized by John Colton and Clemence Randolph, from a story by Somerset Maugham. Directed by Ted Post. Settings by Roger Furman. Produced by the American Negro Theatre at 15 West 126th Street.

Ameena	Doris Block
Private Griggs, U.S.M.C.	Dots Johnson
Corporal Hodgeson	Franklyn Thomas
Sergeant O'Hara	Maxwell Glanville
Trader Joe Horn	Bootsie Davis
Mrs. Alfred Davidson	Geneva Fitch
Dr. McPhail	Kenneth Mannigault
Mrs. McPhail	Clarice Taylor
Quartermaster Bates	Howard Augusta
Sadie Thompson	Alice Childress
Rev. Alfred Davidson	Alvin Childress
Native Girl	Laurline Smaulding
Native Boy	Maurice Thompson

ABRAM HILL directing a rehearsal of an American Negro production.

The American Negro Theatre After Seven and a Half Years

Daily Worker New York, N.Y. 49c(1) Mon. 2-2-48

By Abram Hill Director of the American Negro Theatre

HOUSED in the Henry Lincoln Johnson Lodge at 15 West 126th Street; upstairs over the private barroom of the lodge and one flight down from a ballroom that jumps seven nights a week, is a group of theatre people—who seven and one-half years ago took out a summons against the hopeless and despair of the Negro theatre artist and would-be-artist and banded themselves together as the American Negro Theatre, Inc. Despite 2,738 days of hardship, misunderstanding, still homeless and fundless, the ANT is still alive with activity and clutching for a permanent spot on the cultural ledger of Harlem.

WITH TWENTY-FIVE productions to its credit; having placed 65 actors in professional shows; given birth to a play with a Negro cast that had the longest run on the American stage; raising without begging five-sixths of its operating budget pioneered in the establishment of group acting among Negroes; trained 385 different people for professional work and having gained international recognition for promoting better understanding among all people, the ANT—still with faith as its chief asset—tries harder each season to sell itself as a people's institution that is a necessity rather than a luxury. Daily Worker

This institutional theatre and training center as conceived and still being sought for by its founders and those who have since joined the sweat brigade is unlike most theatre efforts. Merely producing and training a people is but a small fraction of its mission. One successful play and establishing a few "names" in the theatre scarcely touches the surface of ANT's mission. New York, N.Y.

For those who may have any misconceptions about what the ANT is trying to do, the following is set forth: Yes, training people and producing plays; but also establishing a permanent theatre home; avoiding distorted stage patterns and sterotypes; touring road companies and carrying flesh drama to the hinterlands; delivering entertainment that is significant; developing cooperative theatre to a point where participants can earn a steady livelihood through their crafts; maintain standards worthy of artistic evaluation and criticism; fostering a national theatre movement through regional forms, productions and sponsorships. 2-2-48

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49c(1) 1948

American Negro Theatre

AT THE THEATRE

49c(1)

American Negro Theatre Offers 'Rain,' Dramatized By Colton and Randolph From Maugham Story

The Times New York, N.Y. Mon. 2-2-48

By BROOKS ATKINSON

The Times New York, N.Y.

During the last month the members of the American Negro Theatre have been giving a highly competent performance of "Rain" in their upstairs playhouse, 15 West 126th Street. Since business is encouraging, they are going to act it on Thursday, Friday and Saturday evenings during February. Based on W. Somerset Maugham's short story, the tropical drama by John Colton and Clemence Randolph is one of the most vivid plays in the modern lexicon—romantic in its setting on a tropical island, simple in its attitude toward human nature and savagely ironic in its comparison of a harlot to a missionary. 2-2-48

* * *

Under Ted Post's considered direction, the American Negro company acts it intelligently and knowingly, particularly accenting the irony. For the conflict between a tyrannical man of God and a vagrant trollop from San Francisco is sharply drawn early in the performance, and no one in the audience is surprised when the Rev. Alfred Davidson turns out to be a shocking hypocrite. That part is played with thorough insight and superior skill by Alvin Childress, who is the best actor in the company. The ungrateful part of his wife is also well played by Geneva Fitch, who has one scene of genuine triumph in the last act when Mrs. Davidson, stunned by the news of her husband's suicide, forgives Sadie Thompson and, in a moment of real Christian charity, forgives everyone in the world.

In the central role of Sadie Thompson, Alice Childress acts the exuberance, the recklessness, the anger and the remorse with force and clarity that help to define the dramatic conflicts of the play. Obviously, this is good acting. Nothing said in the following paragraphs should be construed as reflecting on the vigor and raciness of her work.

* * *

But the ANT performance has limitations. Assuming, perhaps injudiciously, that Negroes as a race have more talent for the stage than Anglo-Saxons, I always want to describe the ANT performance as "wonderful" rather than "competent." But that is not possible in the current work. As a whole, the performance ignores the fine points of ethics and the tangled motives that distinguish this clairvoyant drama about the tragic inversion of a missionary's pride and fervor. Apart from its sensual qualities as a tropical melodrama, "Rain" contains some caustic and shrewd analysis of the pious mind. The Times

The elementary fault of the production is that the sound of the rain drowns the dialogue. Robert Furman's setting of the dismal and slovenly island hotel is excellent, as is the versatile lighting by George Lewis. But once the deluge begins, and once the tom-toms begin in the last act, you can scarcely hear the dialogue. Nor are the players sufficiently interested in the dialogue. They do not speak their lines well; they rush through them, toss them away and do not pay much attention to the thought lurking behind them.

* * *

In terms of the play, the part of Sadie has an undercurrent of sadness. She is a lonely, desperate young woman, and the revelry is not hearty but partly professional and partly anxious. Miss Childress' performance lacks that final perception. As the languid tropical trader, Bootsie Davis is amusing and also useful in establishing the conflict of loyalties in the play. Maxwell Glanville gives a particularly able performance as Sergeant O'Hara, Sadie's defender. As the skeptical though sympathetic doctor, Kenneth Manigault conveys the emotional essence of a part that again needs to be more clearly defined in the dialogue.

In general, this is an interesting, lively and amusing performance of "Rain." But it does not penetrate into the poignancy of the part of Sadie, and it does not set forth very much of the analytical thought behind the drama.

RAIN, dramatized by John Colton and Clemence Randolph, from a story by Somerset Maugham. Directed by Ted Post. Settings by Roger Furman. Produced by the American Negro Theatre at 15 West 126th Street.

Ameena	Doris Block
Private Griggs, U.S.M.C.	Dots Johnson
Corporal Hodgeson	Franklyn Thomas
Sergeant O'Hara	Maxwell Glanville
Trader Joe Horn	Bootsie Davis
Mrs. Alfred Davidson	Geneva Fitch
Dr. McPhail	Kenneth Mannigault
Mrs. McPhail	Clarice Taylor
Quartermaster Bates	Howard Augusta
Sadie Thompson	Alice Childress
Rev. Alfred Davidson	Alvin Childress
Native Girl	Laurline Smaulding
Native Boy	Maurice Thompson

ABRAM HILL directing a rehearsal of an American Negro production.

The American Negro Theatre After Seven and a Half Years

Daily Worker New York, N.Y. 49c(1) Mon 2-2-48

By Abram Hill Director of the American Negro Theatre

HOUSED in the Henry Lincoln Johnson Lodge at 15 West 126th Street; upstairs over the private barroom of the lodge and one flight down from a ballroom that jumps seven nights a week, is a group of theatre people—who seven and one-half years ago took out a summons against the hopeless and despair of the Negro theatre artist and would-be-artist and banded themselves together as the American Negro Theatre, Inc. Despite 2,738 days of hardship, misunderstanding, still homeless and fundless, the ANT is still alive with activity and clutching for a permanent spot on the cultural ledger of Harlem.

WITH TWENTY-FIVE productions to its credit; having placed 65 actors in professional shows; given birth to a play with a Negro cast that had the longest run on the American stage; raising without begging five-sixths of its operating budget pioneered in the establishment of group acting among Negroes; trained 385 different people for professional work and having gained international recognition for promoting better understanding among all people, the ANT—still with faith as its chief asset—tries harder each season to sell itself as a people's institution that is a necessity rather than a luxury. Daily Worker

This institutional theatre and training center as conceived and still being sought for by its founders and those who have since joined the sweat brigade is unlike most theatre efforts. Merely producing and training a people is but a small fraction of its mission. One successful play and establishing a few "names" in the theatre scarcely touches the surface of ANT's mission. New York, N.Y.

For those who may have any misconceptions about what the ANT is trying to do, the following is set forth: Yes, training people and producing plays; but also establishing a permanent theatre home; avoiding distorted stage patterns and sterotypes; touring road companies and carrying flesh drama to the hinterlands; delivering entertainment that is significant; developing cooperative theatre to a point where participants can earn a steady livelihood through their crafts; maintain standards worthy of artistic evaluation and criticism; fostering a national theatre movement through regional forms, productions and sponsorships. 2-2-48

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Lincoln Play into Rehearsal

PM New York, N.Y.

The American Negro Theater's production of *The Washington Years*, a new play by Nat Sherman about Lincoln and the Civil War, went into rehearsal yesterday at the ANT's headquarters, 15 W. 126th St. 49c(1) Tues. 2-3-48

Charles K. Freeman is directing a company headed by William Veasey, Jane White and Gordon Heath. Veasey, who will be Lincoln, was seen recently as a leading player of *Our Lan'*. Miss White remembered as Nonny in *Strange Fruit*, has been assigned the role of Mary Todd Lincoln in *The Washington Years*. Tues. 2-3-48

Heath, for two seasons the young Negro soldier in *Deep Are the Roots*, will again be in uniform in *The Washington Years*—this time as General McClellan. PM N.Y.

'Rain' to Continue As Negro Theater Casts New Plays

PM 49c(1)

New York, N.Y.

Wed. 1-28-48

The American Negro Theatre's production of *Rain*, with Alice Childress as Sadie Thompson, will run through Feb. 28 at the ANT Playhouse, 15 W. 126th St., instead of closing this week as originally scheduled. While they are busy with *Rain*, directors of the company are also casting two new plays for Spring production:

¶ *The Washington Years* by Nat Sherman, which will be staged by Charles K. Freeman. Rehearsals begin Feb. 1. PM

¶ *Sojourner Truth* by Katherine Garrison Chapin, to be directed by Osceola Archer. Rehearsals began Monday. New York, N.Y.

Actors for these plays are being auditioned every afternoon except Saturday and Sunday at the Playhouse. *The Washington Years* will employ an all-Negro cast, while *Sojourner Truth's* company of 40 will include white and Negro actors. Wed. 1-28-48

Theatre

Daily Worker 49c(1)

American Negro Theatre's New Play Previewed April 20

New York, N.Y.

Mon. 4-19-48

THE American Negro Theatre, Inc. presents its third offering of the Season, **"Sojourner Truth,"** a new play in three acts by Katherine Garrison Chapin at the Kaufmann Auditorium, Y.M.H.A., 92nd St and Lexington Ave., in three special preview performances on April 20 and 21 at 8:30 p.m. and a matinee on April 21 at 2:30. Muriel Smith is in the title role. Osceola Archer directed. A large supporting cast includes Jill Miller, Vincent Rourke, Ferman Phillips, Leonard Oliver, Edwin Breen, Mel Tyler, Marion Randolph, Harold Belafonte, Sally Howard and Bessie Powers. Regular performances of the play will be given at the A. N. T. Playhouse 15 W. 126 St., starting Friday evening, April 23 and continuing on consecutive Thursday, Friday and Saturday evenings. 4-19-48

Abram Hill Quits as ANT Director

49c(1)

Afro American Sat. 3-13-48 Baltimore, Md.

NEW YORK—(ANP)—Abram Hill, erstwhile founder and director of the American Negro Theatre, last week handed in his resignation as director to the board. To date no successor has been named.

According to reports, Hill resigned because of the bickering and jockeying for position by various factions involved. The former ANT head had announced no plans at presstime for the future.

A Tale From History With Muriel Smith

4-23-48 49c(1) PM Fri.

New York, N.Y.

The American Negro Theater's latest production is a stage chronicle of a Northern slave who, after gaining her freedom in the 1820s, became a powerful evangelist. It is a stage chronicle in the sense that it is based on history; it is equally a stage chronicle in the sense that it cannot be labeled a play. Miss Chapin show a very real understanding of her story, but very little understanding of the stage. Actually *Sojourner Truth* comes off rather better, as a piece of writing, than it somehow should; for though consistently amateurish and stilted, it is not very often dull. And it comes off a good deal better, as an evening in the theater, than I have so far made to seem possible; for Muriel Smith, bringing all her personal distinction to the leading role, gives it a sense of size and power. Fri. 4-23-48

Kronenberger

Miss Smith begins as a smoldering slave girl in a tavern; she ends as a middle-aged woman rising above personal unhappiness to follow her duty and serve her God. The 20 years in between had brought her her freedom, and many friends, and a great vocation; but in her personal life, nothing but frustration and disappointment. The character of Sojourner Truth, as the woman came to call herself, seems historically interesting, though dramatically conventionalized. Miss Chapin never turns her into a unique human being; seldom, indeed, lets her talk like a human being at all; and it can hardly be said that Miss Smith makes a real woman of her, either. But Miss Smith, having genuine eloquence and authority of her own, does make a real figure of her; and once or twice, a moving one.

New York, N.Y.

The other parts in this long, loose-jointed chronicle are no better rounded or individualized than Sojourner's; so that the other actors don't have too happy a time of it. But there is something personally engaging about Ferman Phillips, as the man Sojourner loved and was prevented from marrying; and —in a ten-twent-thirt style—something satisfactorily sinister about Leonard Yarr, as a snooping Special Officer. 4-23-48

Fri. —LOUIS KRONENBERGER

PM Reviews

PM

SOJOURNER TRUTH, a play in three acts and six scenes, by Katherine Garrison Chapin. Direction, Osceola Archer; scenery, Richard Bernstein; costumes, Wilanna Cephas; lighting, George Lewis; choreography, Gertrude Shurr; choral arrangements and direction, Joshua Lee; technical supervision, Richard Brown. Presented by the American Negro Theatre, 15 West 126th Street.

Woman of the Town	Willie Lee Johnson
Martin Scriver	Alfredo Elkins
Mistress Scriver	Nadya Ramanov
Bella, later Sojourner Truth	Muriel Smith
Gillis	Ferman Phillips
John Dumont, land owner of Kingston,	Vincent Rourke
Gertrude Dumont	Jill Miller
Thomas	Bill Harris
Kate	Sally Howard
Jessica	Bessie Powers
Cornelius	Roger Reynolds
Danny	Fred Fitzgerald

49c(1)

REHEARSING FOR PLAY—Jane White, remembered as Nonnie in "Strange Fruit," who will play the role of Mary Todd Lincoln in "T Washington Years," now in rehearsal by the American Negro Thea William Veasey ("Our Lan'"), will portray Lincoln, and Gord Heath ("Deep Are the Roots"), General McClellan.

Baltimore, Md.

presentation of "The Washington Years."

Resignation of Abe Hill Denied

NEW YORK (ANP)—An official of the American Negro Theatre discredited rumors last week that Abram Hill, for eight years executive director of ANT, had resigned his post. He disclosed that Mr. Hill was on leave. ANT is currently working on a

49c(1) 1948 Columbus New Theatre Guild

New Interracial Theatre Project In Capital City

49c(1)

The Ohio State News

Ohio's Capital City, having supported all sorts of theatrical ventures with various degrees of enthusiasm, now has a new drama project called the Columbus New Theatre Guild.

New Theatre is an interracial group of players. The plan is to encourage dramatic students. Each year, New Theatre will award a scholarship to students interested in making the stage their career.

G. William Dunn III, director of New Theatre, says the project was initiated after a group of persons active and interested in the arts expressed keen interest in having an interracial dramatic organization.

"In this fast-moving world," Dunn emphasized, "there is plenty of room for new and democratic theatre like the Columbus New Theatre Guild will produce. Ours will be a special kind. We have been affected by the real problems that confront our civilization. This does not mean we will produce 'propaganda' plays. We are artists."

Sat. 5-22-48

49c(1)

Experimental Theatre

Stage Role

PM New York, N.Y.

Josh White, the folk singer, will have the leading role in *A Long Way From Home*, the Experimental Theatre's third production to the season, opening Feb. 8 at Maxine Elliott's Theater. Mon. 1-19-48

The play will have an all Negro cast, with Fredi Washington appearing opposite White. Alan Schneider is staging the play, a new treatment of Gorki's *The Lower Depths* by Randolph Goodman and Walter Carroll. Leo Kerz is designing the sets. New York, N.Y.

Complete Cast for 'Long Way From Home'

PM New York N.Y.

The complete cast for *A Long Way From Home*, the Walter Carroll-Randolph Goodman adaptation of Gorki's *The Lower Depths*, has been announced by Experimental Theatre. 49c(1) Thur. 2-5-48

Josh White and Fredi Washington head the all-Negro company which includes Catherine Ayers, Doris Block, Harry Bolden, Alonzo Bosan, Eric Burroughs, Ruby Dee, Maurice Ellis, Quentin Foster, Virginia Girvin, Edna Mae Harris, Joseph James, Will Marshall, Ken Renard, Henry Scott, Augustus Smith, Mildred Smith, Earl Sydnor, Beatrice Wade, Ellsworth Wright and James Wright. PM

Experimental Theatre will present the play Sunday night at the Maxine Elliott Theater for a six-performance run. New York, N.Y.

'A Long Way From Home' A Long Way From Truth

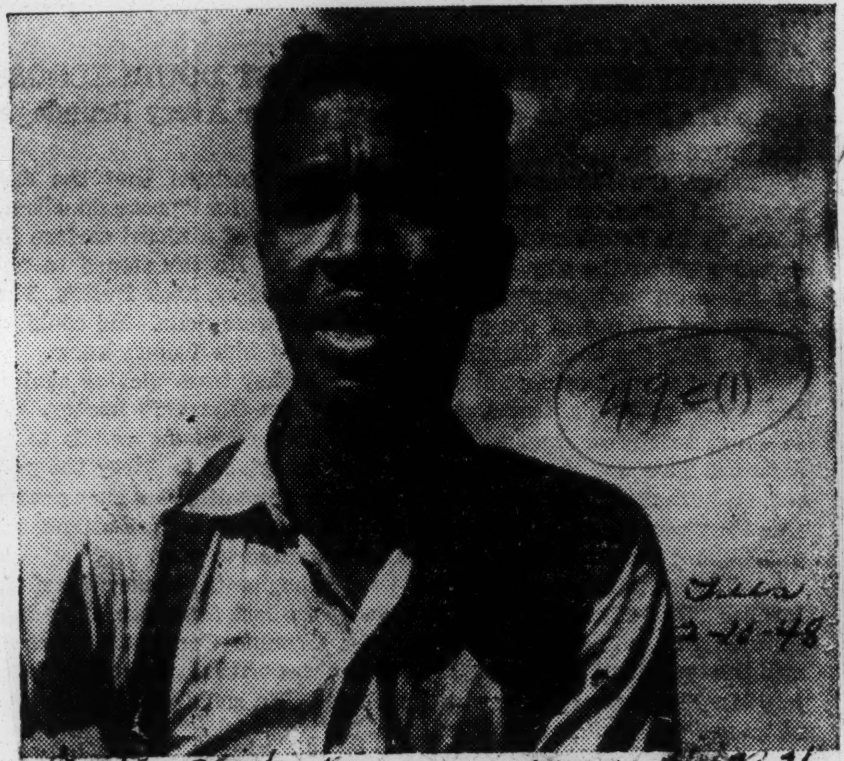
Daily Worker New York, N.Y.

Tues. 2-10-48

By Lee Newton

49c(1)

IT ISN'T a question of the Experimental Theatre's motives in presenting **A Long Way From Home,** Randolph Goodman's and Walter Carroll's adaptation of Maxim Gorky's **Lower Depths** with an all-Negro cast: I am sure all concerned meant well. But in my opinion, as it stands, **A Long Way From Home is bad theatre, and represents a backward step in the history of the Negro in the theatre and in the American theatre's approach to the Negro.** The Negro characters in the play are not genuine characters: they're caricatures. It becomes the same old unfortunate story of the Negro being presented in a "colorful" and stereotyped manner. Tues. 2-10-48



Tues. 2-10-48

49c(1)

Daily Worker JOS New York, N.Y.

* * *

THE BASIC REASON for this unfortunate affair is that Gorki's **Lower Depths** has been used here primarily as a gimmick; the adaptation merely a stunt. The authors have taken the narrative framework of the 1902 classic, which dealt with a group of Russians, degraded by the most horrible poverty to the point where most of them have become useless, demoralized specimens of humanity, and switched the locale of the narrative to North Carolina—of today. The action of the play takes place in a basement lodging house under a poolroom hall on the outskirts of Durham—occupied only by Negroes. This artificial substitution of members of an oppressed, slandered national minority—which today is putting up an heroic fight for its freedom—plays into the hands of those forces who oppose that freedom. These forces say they oppose that freedom, lying that the Negroes are irresponsible, lazy, drunkards, and are natural thieves, liars and, at best, can be used only for hard, unthinking labor. They can be cute, however, because they break into song and jazz spasms at any odd time. And this is exactly how the Negroes are portrayed in **A Long Way From Home.** 2-10-48

* * *

INTO THE BASEMENT full of these characters comes a mysterious preacher. He brings a message. **The Negroes can be happy if they believe in God and pity each other. Also if they believe in something hard enough it's bound to be true. He inspires the actor, who has drunk himself to death's door, to believe that there's a place for him** where he can be cured of all his ills. The cheap crook (Josh White) **now wants to leave the landlords bitchy wife (Fredi Washington), whom he's been sleeping with, and start an honest life instead, with the landlord's daughter. There's a Negro worker in the basemen whose wife is dying. She is treated by him with the utmost callousness. But the preacher gives her faith in a** happy life in the hereafter. And so on. Daily Worker

Catastrophe hits the basement. The landlord's wife, in a fit of jealousy, practically scalds the feet off the daughter. The crook, who previously had rejected the wife's appeal to kill her husband, now does so in an attempt to come to the aid of the daughter. The wife betrays him to the cop, and the cop, knowing of her desire to have her husband murdered, takes her to jail along with the crook. The preacher for no discernible reason, now takes it in to his head to leave the basement. The actor commits suicide; the worker who used to despise the non-workers, now joins them in drink and every body is no better off than before — and some are worse. New York, N.Y.

Curtain as those on-stage break out into a little jazz. 2-10-48

* * *

THERE IS NO DIGNITY or stature for the Negro anywhere in this play. Even the preacher, who is supposed to bring something into the all-pervading degradation, never assumes any. Director Alan Schneider gives it none; he played the script strictly for "color" and stock Hollywood business of laughs, gestures and violence. That kind of stuff can always get some unthinking applause—and it did. But if the authors and director are thinking in terms of long range reputation in the theatre, they would do well to ignore that kind of applause. Even if it means a commercial production. Daily Worker

Leo Kerz' basement set was in line with the kind of thinking behind **A Long Way Home.** It was colorful enough but I'm sure it was the airiest basement of its kind anywhere—instead of the most suffocating and depressing. 2-10-48

With script and directing on such a low level it would be unfair to the Negro actors involved, most of whom are competent and talented, to attempt to analyze their performances. The situation in our theatre today, in which an "opportunity" to act in a production like A Long Way from Home is considered desirable, is unfair enough. New York, N.Y.

TO ACT IN TRYOUT

The Times New York, N.Y.

49c(1)

Fri. 2-6-48

Fredi Washington, who will be seen in the Experimental Theatre's presentation of "A Long Way From Home," opening Sunday night at Maxine Elliott's. A Negro version of Gorki's "The Lower Depths," the play is the work of Randolph Goodman and Walter Carroll.

49c(1) 1948 General

The Wishengrad Quotation: A Study in Dishonesty

The Worker, 11-27-48

By Bob Lauter

49c(1)

IT'S BEEN a long time—over three months—since WJZ-ABC presented its masterpiece of distortion and malice called **Communism—U.S. Brand.** After remarking on the conscious dishonesty displayed throughout Wishengrad's script, and reviewing the documentary in three columns, I thought I had said my piece. But I have a reason for bringing the subject up once more.

The Worker

At the time I reviewed the show, I said that it used quotations from Lenin out of context and in such a way as to distort their true meaning. Now I have Wishengrad's script before me, and I want to give a lesson in how to reach the depths of dishonesty to which Wishengrad and WJZ-ABC descended.

THE NETWORK was very pious in defending itself and its hired boy, Wishengrad. I would like them to defend the manner in which they quoted Lenin.

Page three of the script reads:

"NARRATOR: But it is our purpose tonight to keep our eye on the facts. For example, when we tell you that Lenin was an avowed enemy of democracy, we shall quote Lenin in a footnote like this:

"FOOTNOTE: Democracy is an organization for the systematic use of violence by one class against the other. We set ourselves the ultimate aim of destroying the state . . . the destruction of the State means also the destruction of democracy."

I HAD 13 volumes of Lenin in which to look for this "quote." Luck, however, was with me. I first tried **State and Revolution,** and my guess was correct.

Now let us compare what Lenin says with what a liar ascribes to him. Lenin wrote:

"Democracy is a state which recognizes the subordination of the minority to the majority, i.e., an organization for the systematic use of violence by one class against the other, by one section of the population against the other."

New York, N.Y.

Compare this sentence with Wishengrad's and you will see that his forgery consists in presenting a half a sentence as a whole sentence.

Now what about the second sentence? Read Wishengrad's version, with its little dots in the middle—the shabby device of many Lenin-quoters. Compare it with what Lenin wrote:

"We set ourselves the ultimate aim of abolishing the state, i.e., **all organized and systematic violence, all use of violence against man in general."** Wishengrad's dots take the place of the second half of the sentence.

And Wishengrad's last part of this "sentence," beginning with "the destruction of the State, etc.," **does not even appear in the same paragraph which he pretends to be quoting.** It is a phrase taken from a sentence which appears **three paragraphs before, torn from its context, and inserted to finish Wishengrad's patchquilt version of Lenin.**

WJZ-ABC had a professor for an adviser on this program. I take it he approves of Wishengrad's ugly version of scholarship.

Dr. Poag Named on AETA Council

Afro American

Baltimore, Md.

NASHVILLE, Tenn.—Dr. Thomas E. Poag, director of the Division of the Humanities and the Tennessee State Theatre Project, was recently appointed to the executive council of the American Educational Theatre Association, to represent the Southern Association of Dramatic and Speech Arts of which he is president.

Sat 12-11-48

This is the first colored appointment in the history of this association. The conference will meet at the Statler Hotel in Washington, D.C., Dec. 27-30.

49c(1) 1948

Lindsay's Negro Drama Group

The Courier-Journal
Louisville, Ky.
Sun 2-15-48

Dow Davies
In 'Murder Without Crime'

Negro Troupe To Stage Play

49c(1)

The Courier-Journal
Louisville, Ky.

THE Louisville Urban League will present Powell Lindsay's Negro Drama Group at Memorial Auditorium tomorrow night. This group of professional Broadway actors will present a psychological drama called "Murder Without Crime," by Lee Thomson. The group is pioneering in "carrying the theater to the people," the announcement says. Sun 2-15-48

Since the curtain rose on the group's first presentation in Toronto, Canada, in September, 1945, these traveling troupers have completed six tours through 15 states and Canada. The current tour will span the nation, and will include visits to California, Washington and Oregon.

From the outset, the repertoire of the group has included some of the best-known and most widely acclaimed productions of the Broadway stage, including "Voice of the Turtle," "There is Always Juliet," "Night Must Fall" and "Claudia." The members of the group have been selected for their background and talent.

Powell Lindsay, for the first time since the group was originated, is appearing in a major role in the current production.

Tickets for the play are on sale at Peoples Pharmacy, Urban League, University Pharmacy, Lyric Drug Store, Wilderness Bookshop and Y.M.H.A. Sun 2-15-48

Professional Negro Troupe Will Present Drama Here

49c(1)
The Courier-Journal
Louisville, Ky.
Sun 2-1-48

POWELL LINDSAY'S Negro Dramatic Group, consisting of professional actors, will present "Murder Without Crime" under the auspices of the Louisville Urban League Guild at Memorial Auditorium on Monday, February 16, at 8:15 p.m.

It is no mere coincidence that Lindsay's Negro Drama Group will appear under the auspices of Urban League Guilds throughout the nation. Sun 2-1-48

The purpose of the Negro Drama Group is to present plays unrestricted by racial considerations, fostering a spirit of unity between the races by providing an outlet for the creative talents of the Negro artists in a manner consistent with the highest possible artistic standards of production. This objective is in harmony with the ideals and the program of the Urban League.

Lindsay and Urban League executives agree that the entertainment value of their presentation should not be jeopardized by the desire to carry a message to the people. Therefore, no production presented under the auspices of the Urban League is a social document. The Negro Drama Group, which already has done "Claudia" and "Night Must Fall," is presenting the psychological drama "Murder Without Crime' during the current tour.

49c(1)(a) 1948

Canada Lee

Canada Lee In Ingram's Role

The Defender

49c(1)(a)

Oct 16 48

Chicago, Ill

NEW YORK. — Another major change in the cast of "Charleston, 1822," which, incidentally, has reverted to its original title, "Set My People Free," will be made, it was learned last Friday.

After this week when the Dorothy Heyward play ends its Boston engagement, John Marriott will no longer appear in the role of George, which he took over on four days' notice following the release from the play of Rex Ingram.

To succeed him, the Theater Guild has enlisted the services of Canada Lee, who will take over in Philadelphia where the play opens October 18 at the Forrest Theater.

Oct 16 48

Ingram was dropped from the cast after he was arrested on a charge of transporting a 15-year old white girl from Kansas to New York City for immoral purposes in violation of the Mann act.

49c(1)(a) 1948 Canada Lee

49c(1)(a) N.Y.

Daily Worker
New York Thur
Jan 29-48

CANADA LEE

Canada Lee will play an American Army chaplain in **Children of Vienna**, a Bernard Goodman-Eugene Sharin production based on the Robert Neumann novel.

Mr. Lee

The Times
2-1-48

At a time when it seemed reasonably certain that the business of disk jockeying had been done to death, Canada Lee has proved everybody wrong (8 P. M. Saturdays on WNEW). With a magic all his own, Mr. Lee relies on his well-chosen records and words to establish a mood—a mood that on the première was sultry, torrid, low-down, meaningful and always rhythmic. It was a vignette for the ears and not for the typewriter. Mr. Lee should be heard.

New York Times N.Y. 2-1-48

Time Mag 3-29-48

Flushed with the success of her recent column on cleanliness (TIME, March 8), Columnist **Elsa Maxwell** named the five best-scrubbed males she knew. No. 1: Actor **Canada Lee** ("Every time I've seen him . . . he's immaculate. This I consider a *tour de force*"). The others: ex-Ambassador to the Court of St. James's **Joe Kennedy**; ex-Ambassador to Italy **Henry Fletcher**; **Maurice Chevalier** ("liberally scrubbed in sunshine"); and **Bernard Baruch** ("difficult for an older man").

U.S. Objects to Russ Showing Problem Play, 'Deep Are Roots'

The Afro American

49c(1)(b)

BERLIN (ANP) — The United States Informational Control Department has protested to the Soviet authorities against the unauthorized performance of the American problem play, "Deep Are the Roots."

Sat 4-17-48

The protest pointed out that no German performance had been authorized because the copyright holders feared the play would be distorted.

One Berlin paper reported that the play had been banned in the United States, which was denied, as the play ran for about six months in New York. It never played in the South.

"Deep Are the Roots" was presented without permission in Moscow last year, it is reported.

Baltimore Md.

This is believed retaliation for the recent presentation in Italy of "Ninotchka," the Greta Garbo movie, which spoofs the Communists. The Communists protested against the showing of the film, saying it depicted them untruthfully. However, the film was permitted to be shown.

Broadway Critics Frown On "Rain" At Negro Theatre

The Informer

49c(1)(b)

NEW YORK CITY— Broadway critics were not too pleased with the American Negro Theatre's recent presentation of "Rain", the John Colton-Clamence Randolph adaptation of Ralph Maugham's play.

Typical of the reaction of Broadway critics was that by Leon Morse in Billboard magazine.

He wrote "The play, a superb indictment of hypocricy, as of a cloth that needs superb tailoring to highlight its virtures and the thespians do not pack the thesping savvy, as a whole to do the play justice."

Sat 1-17-48

He wrote that the part of Sadie Thompson "is an answer to any actress' prayer but Alice Childress blows more hot than cold and that Alvin Children never seems to get into his play well enough to make it come alive."

Houston Texas

The rest of the cast was reported to have been weak as there is a general tendency of the cast of players to do their lines fast.

Ted Post's staging was reported to be good, with some exceptions of course.

Guild Starts Its Thirtieth Season

Herald Tribune

49c(1)(b)

Sun 10-31-48

THE Theater Guild will inaugurate its thirtieth season next Wednesday evening with Dorothy Heyward's drama, "Set My People Free," at the Hudson Theater. Prominently cast in the production are Canada Lee and Juano Hernandez.

New York N.Y.

During the three decades of its career the Theater Guild has produced 158 plays, and won six Pulitzer Prizes. It was the first producing organization to win simultaneous awards from the Pulitzer Prize Committee and the Drama Critics' Circle for the same play, "The Time of Your Life."

Based on an historical account, the Theater Guild's 1948-'49 season opener, "Set My People Free," tells the story of Denmark Vesey's attempt to win the freedom of the slaves in Charleston in 1822.

Vesey, an African prince, according to legend, was brought to America on a slave ship at the age of fourteen. At thirty-three he won his freedom, later working out an elaborate plan for freeing all the slaves of Charleston. Because the white man never encroached on Negro church services (unless the slaves stayed out after "drum beat" or curfew) it was possible for Vesey's followers to meet and plan their insurrection in the churches.

Vesey, who had laboriously educated himself by reading and copying the Bible, constantly referred to himself as the Moses sent by God to lead the Negro out of bondage. Holding that his leadership was as essential to his race as was Moses' to the children of Israel, he raised an army of thousands, yet to avoid betrayal contrived to keep his name secret from all but his captains and his six disciples. The plan of procedure given in the play is the actual stratagem of the Vesey insurrection.

'Charleston 1882' Does Not Move Boston Critics

The Courier

49c(1)(b)

Sat 10-16-48

BOSTON—(ANP)—Dorothy Heyward's new historical play, "Charleston 1822" opened here at the Majestic Theatre last week, but all indications pointed to a lukewarm reception on the part of both critics and audience. "Polite and interested" audiences followed patiently the plot of the story "crammed with possibilities for excitement, violence,"

Pittsburgh Pa.

Critics cited the indecision on the part of Mrs. Hayward as to whether to make Denmark Vesey (Juano Hernandez), leader of the slave rebellion, or George Wilson (John Marriott), the loyal slave, the hero of her attempt to dramatize "man's everlasting quest for freedom." Technical flaws, such as direction, and unintelligble "Gullah dialect" were quite evident.

Immediately after the critics' blasts were reading the local papers Mrs. Heyward set to work to remove most of the Gullah dialect from the script. It is reported that Canada Lee will replace John Marriott as George Wilson, the part originally cast with Rex Ingram.

None of the critics correlated the theme of the play with the current struggle of Negroes for full citizenship and equal rights. In fact, the majority were sympathetic to the role played by John Marriott, the loyal servant.

Interracial Play

49c(1)(b)

INDIANAPOLIS — The Community Players, interracial group, will present a three-act play, "When Ladies Meet," at the Attucks High School, here, Friday.

Ind

'Roots' On Stage In Piqua April 23

49c(1)(b)

The Ohio State News

PIQUA. — "Deep Are The Roots," the controversial drama that stunned Broadway in its initial showing two years ago, will appear here on stage in the Piqua High School auditorium on April 23.

Columbus, Ohio

The startling drama production which tells the story of a Negro soldier's return to the south and the problems he confronted, is being brought here by the Piqua-Sidney NAACP. The play is produced by Lewis Booth.

Sat.

It has also been scheduled for Columbus on May 23.

4-11-48

N. Y. Critics at Odds Over "Set My People"

Afro American 41c(1)(b)

Baltimore Md

By ALVIN E. WHITE

Sat-11-27-48

NEW YORK—(ANP) — Critics' opinions of shows reflect first the critic's attitude and training and second, in practically every instance, the editorial policy of the paper represented.

But they are necessary for newspapers and as a law unto themselves, they attempt to impose upon an unwitting public their opinions and beliefs as the last word concerning things theatrical. Saying all of which to say that John Chapman of the Daily News, has one opinion of "Set My People Free" while Brooks Atkinson of the Sunday Times is at the other end of the argument.

Opinions Differ

Chapman says the play misses fire, there never was an uprising as related in the play, and he slams at Canada Lee's interpretation of a most difficult role.

Atkinson, on the other hand, says it is a fine work and a credit to the producers and that Mr. Lee turns in a marvelous interpretation.

The truth is, Mr. Chapman, like so many of his ilk, should devote more time to reading some of the history of the colored people in this country for his own edification and correct writing. Since "Set My People Free" is a serious drama with no clowning nor hot-foot dancing or hip wiggling, it is difficult to see—colored people can act.

Sat-11-27-48

The theme of the play, slavery, will not set too well with many folk all too many of whom wish to forget that unpleasant phase of our stay in this land of the free. It did exist—there is no gainsaying that fact—and the fact remains that slaves had ideas on freedom and wanted escape from their bondage, and felt so strongly they were not bariton.

"Porgy and Bess"

49c(1)(b)

The Times

In the first-night review of "Show Boat," published in these patient columns on Sept. 9, I remarked that "Show Boat" and "Oklahoma!" were the two finest musical plays of the modern American theatre. It was inexcusable not to have remembered Gershwin's "Porgy and Bess" at the same time. That work was pretentiously offered as opera originally, but belongs more properly in the company of song plays. Since the music does not decorate a colorful and nostalgic story, but expresses the group spirit of a race, "Porgy and Bess," based on the Heyward story, is no doubt the greatest work of the three. In the tiresome lexicon of criticism, a serious work ranks above a work of equivalent merit on a more genial theme; and the songs of "Porgy and Bess" are peerless. But that will not dilute anybody's devotion to musical plays like "Show Boat" and "Oklahoma!" that are designed specifically for the popular theatre and bear the gift of songs that take a permanent hold on public affection.

Sun 9-19-48

New York N.Y.

49c(1)(b) 1948 "Minstrel Show"

'Minstrel Show' Hits Airlanes as 'Swingtime at Savoy'

The Courier

Sat 8-7-48

By BILLY ROWE

(Theatrical Editor)

Pittsburgh Pa.

NEW YORK—Laden with talent, sparkling with humor and backed up with some of the finest music ever to be aired in the truly American idiom, the long-awaited all-colored script show was finally presented here last Wednesday over the coast to coast hook-up of the National Broadcasting Company from its key station in New York, WNBC.

Titled "Swing At the Savoy," the show is the culmination of many months preparation and weeks of bickering. It has for its theme the presentation of the panorama of stars in the music and entertainment world, who at some time or other have traversed the boards of Harlem's famous Savoy Ballroom in their march to eventual stardom.

Sat 8-7-48

Headlining the plentiful assembly of talent was Lucky Millinder, and his band; Miller and Lee, Jackie (Moms) Mabley, and Noble Sissle, who shared the master of ceremonies spot with Lucky Millinder. The rhythmic singing of the King Odum Quartet and the Hall Sisters paced the show in typical big time radio style. But no production of a musical nature would be complete without a top name personality in the guest slot. "Swing Time At the Savoy" reached to the top of the ladder and presented the first lady of swing, Miss Ella Fitzgerald, who took over the audience completely with her inimitable and matchless rendition of "Lady Be Good." She was ably accompanied by the Ray Brown Trio.

It was definitely class music fare and the packed studio audience went for it so strongly they were reluctant to leave when the thirty minutes came to such an early end.

Oddly enough the section of the show that had been the biggest bone of contention turned out to be the liveliest and equally as entertaining as the music features. The comedy of Miller and Lee was undoubtedly as slickly delivered, expertly timed and clever as any to be heard on any commercial radio program. The years of experience and professional savvy of both of these troupers, who stepped in as a flash-back to the halcyon days of another era, and came on to give out in technique and talent as smoothly as any act on the program.

Sat 8-7-48

Another revelation was the presentation of Jackie (Moms) Mabley. She gave a splendid interpretation of Bert Williams which was warmly received and roundly applauded. It might be said here that due to the cutting and rewriting of the script so often during the hectic final stages that the complete ability and showmanship of Jackie Mabley was given only a limited opportunity to exhibit itself to advantage. But real trouper that she is, she handled her role with the touch of the master showman.

TWO EMCEES

Lucky Millinder and Noble Sissle shared the master of ceremonies spot with each taking turns at presenting the program's stars or both doing it together. The Millinder band played fine arrangements by Glover and Gibson. The former's Katchakourian "Saber Dance," and the latter's scoring of "Alexander's Ragtime Band," gave the band excellent opportunities to display its musicianship. Under the dynamic directorial dispensation of the potentate of the podium, Lucky Millinder, it gave excellent response in executing the various arrangements.

The script was written by Langston Hughes in collaboration with Noble Sissle with the exception of the comedy which was the work of Miller and Lee. The show will stay in its present slot, Wednesday evenings, 8-8:30, until Aug. 18, at which time the regular commercial show it now replaces returns. It will then be given a new time location for the balance of the summer.

49c(1)(b) 1948 "The Respectful Prostitute"

On Stage:

Sex Dominates Negro Problem In New Stages Sartre Play

Daily Worker New York, N.Y.

Thurs. 2-12-48

49c(1)(b)

By Lee Newton

NEW STAGES' production of Jean-Paul Sartre's **The Respectful Prostitute** maintains a rapid exciting pace and does an expert dramatic job presenting the author's idea that the most pronounced characteristic of the disgusting southern lynchers—and Sartre has no trouble showing them as disgusting—is the repulsiveness of their sexual life.

Sartre has always been a highly proficient practitioner in the ugliness-for-ugliness'-sake field and he displays the same talent when he goes to work on a pro-lynching southern Senator and his ditto son. Both engage in obviously phony "patriotic" and "love of family" talk as they frame an innocent Negro on a rape charge. The Senator succeeds in spell-binding a warm-hearted prostitute, who is honestly opposed to framing the Negro, into signing that charge. Their revolting and inhuman attitude toward the Negro people is exhibited with all of Sartre's skill in presenting ugliness.

* * *

BUT ALL THIS to what purpose? Thurs. An honest study of this kind can be first-rate art and have an honest result. Sartre, however, does not use this important dramatic material so that his audiences can get the benefit of it. To the contrary, it is handled merely as one of the two sensational features of the play; the other—the sexual relations between the prostitute and the Senator's son. When the last curtain falls sex has reared its head far "above" the Negro question: that had "disappeared" because Sartre had permitted the frame-up victim to escape a bullet fired by the Senator's son. The son can now proceed to get the answer from the prostitute to the question that's been plaguing his soul along with his passion for her: had he satisfied her sexually? 2-12-48

* * *

IN THE STRUCTURE of Sartre's play the sexual response of the prostitute becomes a matter of importance equal to the lynch theme. This, to my mind, is as effective a method of degrading the whole issue of the Negroes' place in society for Sartre's intellectual audiences, as Westbrook Pegler's method for the readers of the Hearst press. More effective, in the sense that Sartre's skillful portrayal of the lynchers' horrible surface characteristics, ostensibly puts him on the side of progress. He even mocks the lynchers' anti-Communist, anti-union and anti-Semitic propaganda. But there aren't many Americans who will naturally understand that intellectual reaction in a country like France can work on a much higher level than in our own country. Thurs. 2-12-48

A man like Sartre there can ridicule the more obvious forms of red-baiting that are used extensively here in order to more effectively put over his own type. Or, as in this play, to put over more effectively his reactionary philosophy. For in **The Respectful Prostitute** the only opposition to the lynchers comes from the simple-minded prostitute, who, in the end, succumbs to the lyncher. The Negro, who is played with dignity by John Marriott, has nothing to offer but a protestation of his innocence.

When the northern prostitute asks him how is it possible that a whole town could so hate him he can only answer, "That's white folks." When she offers him a gun for protection he refuses it. He cannot conceive of a Negro actively defending himself from the physical violence of whites. When, in exasperation, she blurts out that there must be something to make people hate him so—he remains silent to the point where she can exclaim logically that there is "guilt" in him. Daily Worker New York, N.Y.

TECHNICALLY, the New Stages production as a whole was excellent. Director Mary Hunter successfully saw to it that there was a lot of crackle about the action; tension was successfully built up where needed; the performances were professionally adept (I was wishing, however, that Meg Mundy, who was very appealing as the prostitute, would play that "Brooklyn" accent on a somewhat lower key. 2-12-48

Socially, in my opinion, New Stages hasn't done the cause of progress any good by giving Sartre's subtly slick, defeatist dramatic propaganda a better production than it deserved—or a production at all. The commercial theatre can do that very well without a helping hand from the honest and sincere people who make up New Stages.

THE RESPECTFUL PROSTITUTE, by Jean-Paul Sartre, adapted from the French by Eva Wolas, presented by New Stages, Inc., at the New Stages Theatre, 159 Bleeker St. Produced by Norman Rose and David Heilweil. Directed by Mary Hunter. Settings by Robert Gundlach. Costumes by Dorothy Croissant. Lighting by David Heilweil. Thurs. 2-12-48

Cast (in order of appearance):

Lizzie McKaye	Meg Mundy
The Negro	John Marriott
Fred	Karl Weber
John	Willard Swire
James	Sid Walters
Senator Clarke	Wendell Holmes
A Man	Martin Tarby

Meg Mundy's Lizzie: a bad girl but good

PM's Picture News New York, N.Y.

49c(1)(b)

WE HAD A first-row-center in the New Stages Theater, *after* the performance of *The Respectful Prostitute,* the other night. What we saw, when the curtain went up, was part of a success story: the Sartre play had grown too big for the little theater on Bleecker Street with its 299 seats and was about to move uptown to the larger 1064-seat Cort Theater. Sun.

This was picture-taking night: a corps of photographers was on hand to shoot scenes from the play for display in the lobby of the uptown house. In almost every picture was a tall, slender, arresting looking girl. Her name was Meg Mundy and if the play had a star, she would be it. She is on the stage constantly and her performance, tight, harsh, truthful, is the kind that brings people into the theater, on Bleecker Street or Broadway.

The critics called her *inspired, vivid, incandescent,* and one of them even compared her with Jeanne Eagels. At this moment, however, she was a tense, alert girl, ready to fall into mood after mood, as the photographers ordered. 3-21-48

The setting was the single, modest set of the play: Lizzie the Prostitute's metal bed turned out not to be metal at all but a wood-backed contraption with a fancy design of silver-painted rope that left its imprint on everyone who leaned against it.

Water with sunlight

The seven or eight actors in the cast in full make-up as the citizens of a town in the South, sat or lay on Lizzie's bed and watched Meg Mundy having her picture taken as Lizzie. Her luminous face was as mobile as water with sunlight on it: her eyes were enormous and slanting above her high cheek bones. That face and that slim curved figure we had seen hundreds of times in *Harper's Bazaar* and *Vogue,* for Meg Mundy was a Conover model, one of the $25-an-hour class, before she became an actress.

She posed now in a $3 wrapper leaning on a vacuum cleaner, a man's shoes meaningfully on the floor near her. She posed in an equally cheap green and white dress in the summer sun that was supposed to be coming in through the doorway. She posed for close-ups, the light turning her short red hair into pale copper, and then the assistant stage-manager announced that group pictures would be taken.

He was a short, slight young man in his early 20s, we guessed, and he opened the script of the play. Sun. 3-21-48

"We're gonna shoot this backwards," he said. "First Meg and Karl Weber. [Weber plays the part of Fred Clarke, the Senator's son, and Lizzie's first "customer".] Take your line, Karl, *"You're gonna give in to all my whims and I have a lot of them."*

A community feeling

He read the sinister line as though he were checking a laundry list. Meg took her seat by the table and Weber stood grimly behind her, his hands possessively on her shoulders. Meg's face took on a scared, bewildered look. The photographer said that was fine and flashed a bulb.

"Now, *Come closer or I'll shoot,* Meg and Fred. Got the gun? Oh, that's right, the gun you use is upstairs in the office. Use the one in the bureau drawer." Another flashbulb. PM

"Now, John Marriott and Meg: *We look like two orphans."*

Marriot, in a part designated simply as *A Negro* in the play suggested by incidents in the Scottsboro case, put his arm around Meg's shoulder in a protective gesture. New York, N.Y.

Next Wendell Holmes, as the syrupy deceitful southern senator, put *his* arms around Meg, as the stage manager read with comical flatness: *"There's some part of you that has remained unspoiled."* 3-21-48

Mary Hunter, the gray-haired director of the play, came down and sat beside us. The company was all very much excited about moving uptown, she said. If the play continued to be a hit at the Cort it would cushion future productions down here—the next one planned was a play by Eva Wolas, *To Tell You the Truth.* Sun.

"When we faced our first audience, I was very nervous about it," she recalled. "I thought, I'll go out and wash dishes if they say this is no good. And then that wonderful opening night—it was thrilling.

"New Stages has a real community feeling about it. It's a company of 100 actors—everybody has bought shares in it. They own it and they want the project to be a success. Every member of the company read for parts in this play. There were 35 readings for Lizzie's part—it's a very juicy role. But to show you what the spirit is here—there isn't a one of the 35 who has not congratulated Meg and told her how completely right she was."

All members of the company, Miss Hunter went on, were expected to do something else besides acting. Some of the actors and actresses, highly paid performers, have been doing ushering, cleaning (although the theater was on the grimy side, we thought), office work, wardrobe work and helping backstage, even cleaning out the rest rooms and running mimeograph machines—Florida Freibus's job was making speeches, Hester Sondegaard did odd sewing jobs and Meg Mundy's most important contribution at this point was permitting herself to be interviewed, and photographed whenever necessary. 3-21-48

On stage, the publicity man was trying to get pictures of Lizzie and Fred embracing on the bed. He wanted "attack pictures that the papers will print," he said.

We had a few minutes with Meg while the other members of the cast were being photographed. She seemed willing and cooperative, but utterly exhausted as she sank into one of the seats near us.

Well, here she was, we said, breaking away from modeling but posing for pictures just the same. She smiled wanly.

A singing family

"At least I used to get a little pay check for it," and she rubbed her thumbs across her finger tips. "I sometimes miss that little check these days." PM

She was no beauty, she said, but merely the kind of girl who photographed interestingly. "Actually I never made a great deal of money modeling—or rather I didn't keep it, because I spent most of it on singing, acting and dancing lessons. I come from a singing family. In fact my husband, Marc Daniels, was once a pupil of my mother, who was a singing teacher.

"I studied acting with my husband at the American Theater Wing's School for GIs. How did I get in there? Through nepotism, I'm afraid. But I learned such things as how to approach a role, the basis of good acting, and so on." New York, N.Y.

How had she approached the role of Lizzie, we asked—that was certainly one that would take a little thinking about. Meg shook her head. Sun. 3-21-48

"Aside from her profession, Lizzie was a naive, confused and on the whole honest girl," Meg explained. "The part is all there used to expand the character and make about life. —it's written for you. Every line can be her come alive. You know how she feels. "What makes the part so easy for me is that it is very colloquial—Lizzie is a New Yorker, and I, though I was born in England, was brought up in New York. I went to PS 41 on Greenwich Avenue, and to Wadleigh High. I *know* the way she talks and feels." PM's Picture News

Before this part, she had appeared in *How I Wonder*, *Three to Make Ready* and *Hurray for What*. This, of course, was her best part. What other parts would she like to play? New York, N.Y.

"What do you mean? Parts like *Juliet*, stuff like that?" She shrugged her shoulders. She just wanted parts, lots of parts. The thing she liked best about the success of *The Respectful Prostitute* was that it gave her an opportunity to act, night after night.

The assistant stage manager called to Meg. There was one more shot to be taken of her with Karl Weber. Meg said goodnight to us and ran up the rickety steps to the stage. She got down on her knees and Weber twisted her arms behind her back. She winced. Sun. 3-21-48

"I've seen the osteopath three times since this run began," she said to him. The stage manager gave Karl his cue, and the actor said:

"Get down on your knees, you tramp."

Then Karl looked up and said to no one in particular:

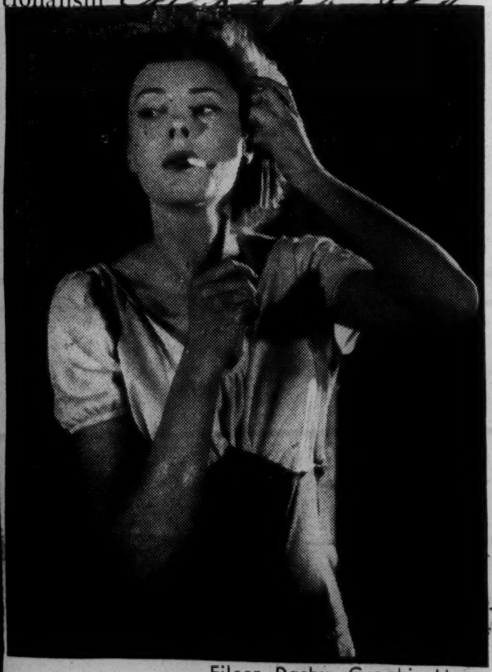
"And to think that in nine hours from now I'll be playing John the Apostle in a radio Bible show." —SLMA ROBINSON

New Play in Manhattan

Time

4-[illegible]

The Respectful Prostitute (translated from the French of Jean-Paul Sartre by Eva Wolas; produced by New Stages, Inc.) reached Broadway from Paris via Greenwich Village. Produced in February by a Village group only founded in October, *The Respectful Prostitute* throve so well in a bandbox that it is now tackling the big time. There it may thrive, too, thanks about equally to skill and sensationalism. Chicago Ill.



Eileen Darby—Graphic House

MEG MUNDY

The soap is soft.

A short two-acter, *Prostitute* is Existentialist Sartre's blast at racism and reaction in the U.S. South (which he visited briefly in 1946). The play tells how Lizzie McKaye, a Northern prostitute new to a Southern town, is unsuccessfully high-pressured but effectively soft-soaped into accepting the town's mores. She signs a paper that frames a Negro for rape and lets a white murderer go free. Afterwards Lizzie (well played by Meg Mundy*) feels tricked and disturbed, hides the Negro during a manhunt. But Liz eventually becomes resigned and "respectful"—she agrees to be the mistress of a particularly bigoted big shot. Mon.

As an indictment, *Prostitute* pretty much fails—much less for being factually improbable than for being dramatically overdone. Sartre's soft-soaping Senator, for instance, is pure burlesque, and too amusing to be alarming; the whole story is so charged with sex and suspense that it titillates rather than terrifies. But if *Prostitute* is no tocsin of social protest, it rings the bell as melodrama.

4-5-48

* Meg's angular grace and deadpan beauty have made her for seven years one of Harry Conover's top ($25-an-hour) models. But after a chorus of critical raves for her Liz, she said: "I just want parts and more parts."

49c(1)(b) 1948

"Set My People Free"

ROGERS SAYS:

'Set My People Free,' Very Fine Play, But Needs More 'Red Meat'

Pittsburgh Courier - Sat 11-27-48

BY J. A. ROGERS

(The views expressed in this column are those of the writer and do not necessarily express the editorial opinion of The Pittsburgh Courier—The Editors.)

49c(1)(b)

Pittsburgh Pa.

THAT slave revolts in the New World are still a mine of rich, ready-made material for the playwright is illustrated in a current play, 'Set My People Free," by Dorothy Hayward. The scene is Charleston, S. C., 1822, when the Negro slaves, who outnumbered the whites, planned to do to the latter what the Haitians had done in 1791: massacre them all.

Mr. Rogers

The Charleston leader was the famous Denmark Vessey, whose great heroism ended in failure and death because as so often happened, some slave wanted to save his white master or to win freedom and a reward for himself. In Mrs. Hayward's play, Denmark is a magnificent figure who sacrifices everything, even love, for his people. He, himself, had bought his freedom and with 1,500 he had won in a lottery, a large sum then, he could have gone off to Haiti and forgotten about them. But he hated slavery and injustice too much for that. He held that there were no good masters. No really good man held slaves.

* * *

DENMARK IS VERY capably and convincingly played by Juano Hernandez, who is an actor of the first rank. The villain (so to speak) is Canada Lee, who, as George, the head slave, in his great desire to save his beloved master, finally blurts out the plot. Mr. Lee's acting is excellent, as usual, and so is that of Mildred Smith, who plays George's wife with very fine feeling. Leigh Whipper, veteran of stage and screen, as the conjur-doctor, has great hypnotic influence on the simple-minded slaves and with fine skill bends them to the plot.

It must be remembered that in 1822 Negroes were more superstitious than now and many, born in Africa, still retained their native ways. For instance, certain critics think the conjur-scene on the Sea Island a burlesque. I, not only think it good theatre, but highly possible then.

* * *

FRANK WILSON AND the rest of the cast were also so good in their parts that it wasn't until I started to write this that it struck me the play needed more red meat than it has. A play in which the emotions can be made to run the gamut needs a strong villain, in which role Canada Lee wasn't. He is largely only one who, although he has learnt to feel for his people, loves the whites more, which is understandable. They were more a part of his life. In the last scene, too, Denmark is too logical and moderate. Probably Mrs. Hayward wanted to show the Negroes in a good light. However, slave revolts, as those of Nat Turner, Dessalines and Cudjoe, were the last word in horror.

The evil of slavery was also left largely to the imagination of the audience, whereas the whipping of a female slave as in "The Unconquered" would have given it greater dramatic reality. I also must not forget the two white actors, Blaine Cordner and Marion Scanlon. They were flawless.

To me there were parallels in the play between today and 1822. I see the spirit of the house-slaves still alive in those Negroes, who, because they have fairly good jobs, or autos, or television sets, slip along comfortably in the chains of jim-crow. I saw also those Negroes who praise creatures like Rankin and Eastland because the latter, like certain slave-masters, are kind to those Negroes near them, but are cruel to the rest.

No good man held slaves and no good man practices or upholds segregation. Like slavery it robs citizens of their natural rights. Incidentally, four white men who opposed slavery were in the Charleston plot. I wish they had been in the play. Still we owe Mrs. Hayward a debt of gratitude for her work.

Sat 11-27-48

"I am convinced myself that there is no more evil thing in this present world than race prejudice. None at all. I write deliberately — it is the worst single thing in life now. It justifies and holds together more baseness, cruelty and abomination than any other sort of error in the world."
—H. G. WELLS.

I WAS THRILLED, as I said, by the acting and so were some I heard in the lobby. The newspapers also praised it, yet I wasn't happy. Only some six Negroes were in the audience. However, I might have known that since it was something vital and worthwhile few would be there. Must we always leave the finest things for our own progress to be carried on only by white people?

Brooks Atkinson of The New York Times said something in his review which ought to make Negroes, especially, think. He said, "Since Negro actors are pretty generally confined to Negro parts on Broadway they seldom have an opportunity to show how wide their range as actors is. Most of the parts they play are typed and conventional. If Negro players had access to as many parts as white actors have we would be better acquainted with their versatility and could better appreciate the richness of their artistry."

He adds that most of the acting in "Set My People Free" is "magnificent." Suppose then, Negroes give their first-rate actors like those in this play a better break from now on.

On Stage: At the Hudson Theatre

'Set My People Free,' Distorted Version of Slavery Issue

Daily Worker

By Lee Newton

IN A DISMAL season which has, to date, been offering nothing but inconsequentialities and trivia, Dorothy Heyward's badly produced **Set My People Free** has, at least, the merit of tackling a subject of stature: the efforts of Denmark Vesey, the great Negro anti-slavery fighter, to free his people in the Charleston, South Carolina of the 1820's.

11-8-48

Today, however, a subject of this stature, whatever the sincerity or the motives of the author, demands a crystal-clear understanding and presentation of the fundamental issues involved and it is exactly these two unsatisfied demands—despite a promising first scene—which prevents **Set My People Free** from being an acceptable treatment of that subject. For when the final curtain descends it is still not clear from the form in which Miss Heyward has stacked her dramatic cards, whether or not the Negro slaves' moral right to fight for their complete freedom is "superior," or "inferior," to the "moral evil" of the violence which accompanies that fight.

New York, N.Y.

SET MY PEOPLE FREE, a play in three acts and ten scenes, by Dorothy Heyward. Staged by Martin Ritt; presented by the Theatre Guild; associate producer, Allyn Rice; scenery by Ralph Alswang; costumes by Ernest Schraps; choral direction and arrangements by Joshua Lee. At the Hudson Theatre.

George	Canada Lee
Rose	Mildred Joanne Smith
Denmark	Juano Hernandez
Captain Wilson	Blaine Cordner
Phyllis	Marion Scanlon
Eliza	Gail Gladstone
Gullah Jack	Leigh Whipper
Trader Henri	Somer Alberg
Morris Brown	Frank Wilson
Patrolman	Tyler Carpenter
The Mauma	Bertha T. Powell
Pompey	Alonzo Bosan
Tina	Edith Atuka-Reid
Aneas	William Warfield
Pharaoh	William McDaniel
Benbow	Wanza L. King
Rachel	Freyde Marshall
Adam	Merritt Smith
Cuppy	Theodore Hines
Belleisle	Harry Bolden
Lot	Louis Sharp
Jemmy	George Dosher
Sinah	Musa Williams
Blanche	Urylee Leonardos
Peter Poyas	Earl Sydnor
Jesse Blackwood	Thomas Anderson
Ned Bennett	Earl Jones
Rolla Bennett	William Marshall

Miss Heyward evinces an ostensible sympathy for the slaves and she does show them being bullied, treated as personal chattel by the masters, and does let the audience hear of brutalities inflicted upon them. But the fact that the major problem of the slavery issue for her is the amount of violence to which the white ruling class may be subjected because of anti-slavery struggles is a sure sign that **Set My People Free** can be, if anything, only an obstacle to the fulfillment of the desire expressed in its title.

* * *

As such progressives can only condemn it—a duty uncomplicated by any artistic values here—for, outside of Juano Hernandez' forceful, unhackneyed, though somewhat spotty acting of the Liberator role, there are few others worth mentioning.

* * *

IF MISS HEYWARD had not been prevented by her own false ideological conceptions from drawing the logical artistic conclusions from her own first scene, the results could have been much closer to the truth—but, then, that would have necessitated a Miss Heyward free of the influences of her own Southern middleclass background, a difficult proposition indeed.

Thur. 11-8-48

That first scene, in the house of wealthy, slave-owning, amiable Captain Wilson, on the occasion of his marriage, has the Captain being kind as all get-out to his assembled slaves. He is always kind, in particular, to his head slave, George, played soberly by Canada Lee, who returns his patronizing good nature with dog-like devotion. The Captain's iron fist shows right through his paternal glove, however, when another slave of his, the pretty Rose, asks his permission to marry young Denmark Vesey.

The Captain is disturbed by Vesey's obvious desire for freedom, and puts his foot down on the marriage. This scene is played with pregnant restraint by the male participants, but after Vesey goes off to organize the slaves to fight for their freedom the play seldom, if ever again, really "captures" the audience. One was able to observe most of the subsequent goings-on with remarkable detachment despite the dramatic potentials of the narrative material.

* * *

IT IS IN THE PROCESS of narrating the story of Vesey's organizing the slaves that one can spot again and again Miss Heyward's complete lack of understanding of the relationship of the people in a genuine mass liberation movement to their leaders. According to Miss Heyward's presentation, there was no genuine desire on the part of the slaves for liberty until Vesey showed up on the scene. Even then, that desire never comes through: it is mostly Vesey's messianic leadership of a faceless, inchoate herd. The different treatment accorded Vesey and some of his lieutenants as opposed to her treatment of the Uncle Tom head slave is revealing, to say the least.

Vesey displays no genuine feeling or sympathy with his people: he is a great I-man and is shown choosing one of his leaders in a manner which, to me, was quite offensive. The Liberator comes upon a "conjur doctor" who is terrifying his fellow slaves by leading them in chasing the ghost of a Negro who had been murdered by the slave masters. Vesey is aware of the fact that the conjur doctor himself entertains no faith in the

CANADA LEE

existence of the ghost but, impressed by his influence over the other slaves, offers him leadership in the Liberation Movement. As an inducement he tells the conjur doctor that the latter will thus be able to exercise real power over the people. True, there is a preacher who sincerely comes over to the movement but the over-all impression is that the Vesey movement is led, in the main, by a combination of cold blooded careerists or, on the other hand, fanatics and weaklings.

[illegible] 11-8-48

* * *

GEORGE, the Uncle Tom head slave of Captain Wilson is another matter. Here there is a warm sympathetic treatment of a sincere, intelligent human being suffering the agonies of hell when faced with the knowledge that he has to choose between joining the rebellion of his people or the possible death of his beloved master and family. George betrays the liberation movement but Miss Heyward has enveloped him with so much sympathy that he is easily the most "likeable" character on stage.

* * *

THE THEATRE GUILD'S production of **Set My People Free** is a completely uninspired affair. Martin Ritt's direction was noticeable only for its woodenness in the handling of individual actors and scenes and general clumsiness in the handling of mass scenes. This business of handling a large number of people on stage is, admittedly, a difficult problem, but I saw no pressing reason to handle them as Hollywood handles its extras in a medium-colossal spectacle.

(There is more to be said on content-form problems created by a production like **Set My People Free** but my space is hereby concluded and, if you're interested, see the On Stage piece in the Sunday Worker magazine section of November 21.)

"Set My People Free" Due Soon

The Defender

NEW YORK.—Over thirty Negro actors will be hired shortly for the fall production of "Set My People Free," a pre Civil War drama by Dorothy Heyward, for which Canada Lee has been named for a principal role.

Co-producing the play are Allyn Rice who owns it and the Theatre Guild. Casting for the large number of parts began this week and an effort is being made to secure actors "noble" in appearance to enact the account of an abortive slave uprising in South Carolina in 1814. The drama, built around Denmark Vesey, the slave who tried to buy his own freedom, expresses the yearning of many American Negroes to create their own independent culture.

When the Slaves Rose

For the opening of its 30th season the Theater Guild offers "Set My People Free," Dorothy Heyward's stirring dramatization of an almost-forgotten page in American history—the abortive slave uprising of 1822 that was to have freed the Negroes of Charleston and avenged them on their white owners. A program note affirms that "the plan of procedure given in the play is the actual stratagem" of Denmark Vesey's rebellion, and the chances are that Mrs. Heyward's characterization of its fanatic leader (legend has it that he was a prince in Africa) is reasonably close to biographical truth.

Vesey saw himself as a latter-day Moses come to lead his people out of bondage, and the author has made him a forceful and dignified organizer in the patient years of his conspiracy, a prophetic and tragic figure in betrayal and defeat. The melodrama of oppression and rebellion follows a fairly conventional pattern that is only intermittently exciting; and the play's eloquent comment on racial injustice is sometimes obscured in a drift of unnecessary dialogue.

Nov 11-15-48

But it is in the realization of the foredoomed Vesey and of George Wilson, the loyal house servant who betrayed him, that the play is most successful. Here the concurrence of good writing and the admirable acting of Juano Hernandez as Vesey and Canada Lee as the self-tortured Wilson makes for absorbing and emotionally disturbing theater. Particularly helpful in lesser roles are Mildred Joanne Smith, Leigh Whipper, and Frank Wilson. (SET MY PEOPLE FREE. *Lawrence Langner, Theresa Helburn, producers. Allyn Rice, associate producer. Martin Ritt, director. Ralph Alswang, sets.)*

Mildred Smith and Canada Lee

"My People" Folds After 29 Broadway Showings

Sat-12-11-1948

The Afro American

NEW YORK—The Dorothy Heyward drama, "Set My People Free," first titled "Charleston, 1882," folded Saturday night at the Hudson Theatre after 29 performances.

The play, an abortive uprising of Charleston slaves in 1882, was the first production of the season for the Theatre Guild. It premiered in Boston and then had a brief run in Philadelphia before coming to the Hudson.

Sat-12-11-1948

A Lukewarm Reception

From its opening, the play received lukewarm reception on the part of both critics and audience.

While reviewers were in general agreement on the worthiness of the play and the acting of Juano Hernandez, Canada Lee (substituted for John Marriott as George Wilson, the part originally cast with Rex Ingram), and Muriel Smith, none of the critics correlated the theme of the play with the current struggle of colored Americans for full citizenship and equal rights.

Honest Piece of Work

John Lardner termed it "an honest, often eloquent piece of work that may do something to assuage the misery of habitual playgoers in this time of drought on the Great White Way — even though it has drawbacks."

Brooks Atkinson saw it as having "a theme worth conjuring with and it supplies the materials for some of the most exhilarating acting of the season.

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Howard Barnes opined "the offering has scenes of vivid theatrical excitement and impassioned eloquence."

Drama

JOSEPH WOOD KRUTCH

The Nation

"LET MY PEOPLE FREE" (Hudson Theater) has undoubtedly its moments—has, indeed, a good many of them. Some are moments of drama, like the opening scene; some are moments of eerie primitive ecstasy, like the night-time scene on the lonely island when the drums beat and the Old Testament gets assimilated to voodooism. But if the whole is not so impressive as it sometimes seems about to be, the trouble probably is that there are too many separate moments of too many different kinds. One is led to expect a tragedy, and one gets instead a pageant.

New York, N.Y.

If I were a producer, I think I should be very dubious of any script which permitted itself to be interrupted from time to time by divertissements, even though they might seem as appropriate as the spirituals and the dancing here do. I should argue that any play whose dramatic movement was swift and inevitable enough would simply refuse to pause, that there would never be a moment which seemed the right moment for an interruption. An opera is quite a different sort of thing. Its text exists only to provide occasions for interruptions, and it is likely to make the spectator feel that the more often it is interrupted the better the whole thing is. But a drama should go steadily about its business. Every time the narrative spell is broken, the story has to begin all over again, and there is a limit to the number of times one can make a fresh start.

The work at present in question was written some years ago by Dorothy Hey-

often to lean, and of the three possible treatments the one it suggests is the only one which might have resulted in a genuine and impressive tragedy. Her action is just remote enough to be used as a symbol, and it might easily be argued that the problem which it suggests is not only general enough for true tragedy but also, quite possibly, the most crucial of our times. To call that problem merely the old question whether or not the ends can justify the means is to formalize and desiccate a living and fundamental issue which at this very moment divides men more deeply and perhaps more irreconcilably than any other they face. It is the very heart of the Communist question, and it goes deeper than any difference of opinion concerning, for example, conceptions of what "social justice" entails. Is "necessity" only "the tyrant's plea"? Would any conceivable "better world" be really better if it involved the abandonment, once and for all, of the concepts of honor and decency and fairness? Or, as the problem appears in this play, are treachery and ingratitude worse even than slavery? On the theme of such questions a great modern tragedy might possibly be written. "Set My People Free" at least suggests that important fact. But it is neither powerful enough

Sat 11-20-48

nor even consistent enough to come very close to being itself that not impossible great play.

ward, who was responsible with her late husband for "Porgy." It deals with an obscure and abortive slave revolt which took place in Charleston more than a hundred years ago. The leader was an African-born Negro said to have been a prince in his native land, and the revolt was frustrated on the eve of its outbreak by a loyal personal servant who gave away the secret when he discovered that the kind master with whom he had grown up could not escape the general slaughter.

Mrs. Heyward tells her story in ten scenes, making of it almost a chronicle play and seeming to vacillate somewhat in her conception both of what sort of effect she intends to create and what theme she desires to develop. The two leading parts are played in admirably contrasting fashion by Juano Hernandez as the prince turned Old Testament prophet and by Canada Lee as the well-treated slave who has been either humanized or, if you prefer, corrupted to the point where scruples concerning honor and the claims of gratitude make it impossible for him to be as ruthless as his leader insists upon being. The big spectacular scene on the island is staged with a good deal of imagination, even though it is somewhat reminiscent of similar scenes which have turned up in most plays about Negroes since "The Emperor Jones" made the survival of primitivism in the black man a dramatic cliché. But the real reason why the total effect is so scattered seems to be that the author is not herself quite sure what the center of the play is. She might have told her story, as the story of "Porgy" was told, primarily for the sake of its pictorial and emotionally simple effects. She might, on the other hand, have made it—and at times she seems to be doing just this—a simple "revolutionary play," like any one of the dozens which during the American thirties took their hint from Hauptmann's "The Weavers." Finally she

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might also have decided that the real center of interest was the unresolved moral conflict between the "revolutionary realism" of the resolute leader and the body servant's conception of the demands of honor and personal decency which no end may justify us in disregarding.

It is in the direction of this last theme that Mrs. Hevward seems most

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'SET MY PEOPLE FREE'

~~The Times~~

Theatre Guild Stages Historical Negro Drama With Some Superb Players

Sun. 11-14-48

New York N.Y.

49C (1) (D)

By BROOKS

AFTER seven lean years of storage in the granary, Dorothy Heyward's Negro drama, "Set My People Free," has reached the stage. It has been on the verge of production every season; little quivers of excitement about it have been passing up and down Broadway all this long time. In association with Allyn Rice, who has been especially enthusiastic about it, the Theatre Guild has at last produced it as its first independent venture of the season with a forceful cast that includes Juano Hernandez and Canada Lee. In view of the many worthless plays that have stumbled into limbo in the past seven years, it is odd that such an intelligent and interesting drama as "Set My People Free" should have to wait so long for a public hearing.

Mrs. Heyward was co-author with her husband of "Porgy," which has left an indelible impression on our theatre and naturally on her as well. For there are some aspects of showmanship in the current play that probably come down from "Porgy" and that unconsciously influences Mrs. Heyward's approach to the stage. "Set My People Free" is the chronicle drama of an abortive slave revolution planned in 1822 by Denmark Vesey and destroyed at the last moment by the loyalty of a head slave to his master.

Presumably Mrs. Heyward is putting into theatrical form some forgotten pages of Charleston lore. Denmark Vesey is a Negro carpenter who has bought his freedom from an indulgent master and who comes to regard himself as a Moses chosen by God to lead his people out of bondage. Taking advantage of the sanctuary of Negro churches where, according to Mrs. Heyward, the white masters did not intrude, Denmark Vesey organizes a vast, well-disciplined conspiracy according to what we would now regard as modern revolutionary practice.

The Conflict

The interesting variation in the conspiracy is the tormented character of George Wilson, the head slave and boyhood comrade of Captain Wilson. Through the medium of this character Mrs. Heyward not only rounds out the plot for "Set My People Free" but introduces some original and provocative ideas. For George is genuinely devoted to his master, who has a kindly and paternal attitude toward all his slaves. To Denmark Vesey, degrees of slavery do not matter; he intends to smash the whole institution, crushing the good and bad masters alike. But George cannot sacrifice his master for the freedom of the Negro race as a whole. His personal loyalties take precedence over his racial loyalties. This is the basic conflict of the play, and it has a good many implications beyond the theme Mrs. Heyward is discussing.

Sun 11-14-48

Since Negro actors are [illegible] generally confined to Negro [illegible] on Broadway, they seldom [illegible] opportunity to show [illegible] their range as actors is. Most of the parts they play are typed and conventional. If Negro players had access to as many parts as white actors have, we would be better acquainted with their versatility and could better appreciate the richness of their artistry. The opportunities in "Set My People Free" are better than most, and most of the acting is magnificent —simple in style but sensitive in perception. Mildred Joanne Smith plays the part of a house slave with extraordinary delicacy of feeling and could play any lyric part with grace and beauty. Frank Wilson, who has been acting in New York for about a quarter of a century, plays a clergyman with winning sincerity out of personal convictions.

Heroic Acting

As Denmark Vesey, the commanding figure in the play, Mr. Hernandez gives a genuinely heroic performance. He has a big, broad figure, but, better than that, he has the intelligence of a first-rate actor. In his dynamic acting, Denmark is not the type-part of a Negro fanatic, full of brute strength and animal emotion, but a fully wrought character aware of the world that surrounds him and conscious of the motivations that underlie Denmark's decisions.

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In a complex part that has to be played with discretion and balance, Mr. Lee also gives a superb performance. He is the head slave, torn between affection for his master and racial loyalties. In the course of the drama George undergoes a thorough transformation, from simple slave discipline through the torture of doubts into the agony of a tragic decision and the misery of a hollow victory. Mr. Lee brilliantly acts the whole character, never letting the natural power of his acting crush the content of the part.

Played with so much vividness and honesty, "Set My People Free" is one of the best theatre experiences that have come along this season. The material is vital and the viewpoint is provocative. Yet most of us are vaguely aware of imperfections in the drama that scatter or soften its final impact. It is hard to say what they are.

Possibly Mrs. Heyward has unconsciously written it in different styles—melodrama for the story of the rebellion, character analysis in the case of George Wilson and Negro mumbo-jumbo for the wild meeting on Wadmalaw Island and for the violent episode in the slave quarters of Trader Henri. Jumping from place to place in ten separate scenes, "Set My People Free" seems diffuse; some of the scenes look synthetic, like the primitive crowd scene on the island.

If it were poetically written, the story of Denmark Vesey's doomed rebellion might be as ruefully exalting as the old spiritual from which Mrs. Heyward has taken her title. No doubt that is counsel of perfection. We have to take it as it is. Although "Set My People Free" never catches the glory of the spirituals, it is one of the most genuine works of the season and a credit to the Theatre Guild.

Canada Lee Is Superb In Play's Title Role

49C (1) (D)

The Defender

By LILLIAN SCOTT

Sat 11-20-48

NEW YORK.—If the Theatre Guild's new Broadway production, "Set My People Free" becomes a boxoffice hit, it will be due largely to the outstanding efforts of stars Juano Hernandez, Canada Lee, Mildred Smith and Leigh Whipper.

Chicago Def.

Their playwright, Dorothy Heyward, while giving them a heroic drama of Denmark Vesey's ill-fated slave revolt, in Charleston, S. C., in 1822, occasionally threw them on their own with uncertain and illogical action. Mr. Hernandez was Denmark Vesey, while Mr. Lee portrayed a head house servant who is torn between joining the revolt and saving the life of the master he loves.

49C (1) (D)

Although Vesey is theoretically the play's chief character, the conflict in the mind of George Wilson, the house servant, gradually becomes the dominant theme. So dominant, in fact, and so sympathetically written that the power of Vesey's drive is weakened. The spectator is left with the uneasy feeling that betrayal and treachery such as Wilson displayed is so understandable that it is not reprehensible.

There was, we felt, too much display of religious fervor and hyper-emotional jumping and clapping in a few intermittent scenes which broke into the interest sustained by Vesey, Wilson, and the girl they both loved, Rose, played by Mildred Smith. Frankly we admit that we are thoroughly tired of such touches no matter how historically accurate they may be.

While we would hestitate to match scholarship on Vesey with Mrs. Heyward, who has doubtless spent much time in research, yet she has taken some dramatic license with her chief character.

As to the actors again, it seemed odd to see Canada Lee acting so excellently in the part of a race betrayer, and the militant Mr. Lee's honest performance is an index to his ability. We've long awaited a real opportunity for Juan Hernandez to display his talents, and this is it. Occasionally, we must add, we thought that physically he seemed a bit awkward.

Mildred Smith lovely as always, turned in her usual warm and intelligent performance. And Leigh Whipper is Gullah Jack, one of Vesey's strongest lieutenants. He has the knack of giving a polished and yet completely natural portrayal that some younger actors might emulate.

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In addition to these there were outstanding bits by Frank Wilson as Morris Brown, the preacher who followed Vesey; Alonzo Bosan as Pompey, a house servant, and Earl Jones as a hulkink and loyal Vesey disciple. Blain Cordner as the white master of George Wilson did an uninspired job with the rather hackneyed character he has. As it is, one wonders what called forth Wilson's great loyalty.

We hope that many, many people will make it their business to see "Set My People Free" The Guild and Mrs. Heyward are to be commended in bringing Denmark Vesey, a lost star, to the attention of Americans, white and Negro, who lamentably have never known him.

49c(1)(b) 1948 "Sojourner Truth"

Muriel Smith Sparkles In Weak 'Sojourner Truth'

Daily Worker New York N.Y.

By Lee Newton

Jul. 4-27-48

THE American Negro Theatre's production of Catherine Garrison Chapin's play, Sojourner Truth, proves again that Miss Muriel Smith, who enacts the title role, is an accomplished and dynamic actress: it doesn't, however, do the same for Miss Chapin's ability as a playwright.

Not that Sojourner Truth is completely devoid of moments of dramatic truth and intensity: it isn't; but they're isolated, and the total effect is lost in the play's rambling construction.

SOJOURNER TRUTH, a play in three acts by Katherine Garrison Chapin. Presented by the American Negro Theatre at 15, W. 126 St., on Thursday, Friday and Saturday evenings. Directed by Osceola Archer, scenery by Richard Bernstein.

Teamster	Frank Hyatt
Cobbler	Edward St. John
Woman of the Town	Willie Lee Johnson
Second Card Player	Joseph Condon
First Card Player	Don Sherry
Martin Scriver, keeper of the Bargemen's Rest	Alfredo Elkins
Mistress Scriver, his wife	Nadya Ramanov
A customer	Gene Ponzio
Sailor	Hy Wolfe
Sailor's Girl	Honey Waldman
Bella, later Sojourner Truth	MURIEL SMITH
Robert Catlin, land owner of Kingston	Leonard Oliver
Gillis, a slave of Catlin	Ferman Phillips
John Dumont, land owner of Kingston	Vincent Rourke
Gertrude Dumont, his daughter	Jill Miller
Thomas	Bill Harris
Kate	Sally Howard
Jessica	Bessie Powers
Cornelius	Roger Reynolds
Danny, banjo player	Fred Fitzgerald
Samuel Redmond	Edwin Breen
Jim, Catlin's Negro overseer	Wm. Horace
Peter, Bella's son, aged 5 years	Charles Andrew Harris
Isaac Van Wagener, a Quaker	Mel Tyler
Maria Van Wagener, his wife	Marion Randolph
Lawyer Demain	Carl Harms
Peter, aged 8 years	Tyrone O'Neill
Jerry	Jerome Hellman
Peter, aged 18 years	Halold G. Belafonte
Joshua	William Horace
Special Officer Boudinot	Leonard Yarr
Leader of the Mob	Frank Hyatt

4-27-48

THE PLAYWRIGHT tells the story of the great Negro woman anti-slavery fighter, from the time she was a young slave to the time when, aged and respected, she sacrifices her son and a possible life of ease for her people's cause.

Miss Chapin attempts to present so many events of Sojourner Truth's career on the stage that the result is diffuse and the powerful impact inherent in the material is scattered. The representational play demands skill in selectivity and concentration. Without it—and this is what happens in **Sojourner Truth**—the theme, tension, the main lines of conflict, tend to evaporate and the individual scenes fail to build up the play as a whole.

But the problem of **what** to select, and on what, and **how**, to concentrate, is answered not only by the playwright's mastery of his craft but also by his social consciousness. There is no doubt that Miss Chapin's attempt to portray Sojourner Truth favorably and the pro-slavery characters unfavorably, testifies to good intentions.

Her choice of scenes to portray Sojourner Truth as a leader of her people does not, however, offer the same testimony to Miss Chapin's social understanding or social consciousness. Her Sojourner Truth is written as a leader **for** her people, not **of** or **with** them. Sojourner Truth, in these scenes, is usually shown exercising leadership—but only with whites; she makes a speech in the church of the good whites—the Quakers, or she confronts a bad white—a vicious officer, or a group of bad whites—young rowdies who descend on the church to break up her meeting.

The main reason given to explain Sojourner Truth's leadership is that she was, as she says in the play, called by God. It's true, of course, that many a people's leader in the past may have felt that way subjectively. But a true leader of the people arises only if the people themselves will it; will it on the basis of their own needs and activity.

49c(1)(b)

SOJOURNER TRUTH'S people, the Negro people, were in action at the time, thus making her leadership possible. However, in Miss Chapin's play, Sojourner Truth's leadership seems to be based mainly on the incident that she, personally, was acceptable to, and respected by, good-hearted anti-slavery northern church people. This is not only not accurate; it is also neither fair to Sojourner Truth nor to the great people who produced her.

The diffuseness of the play's structure created difficulties for ANT's production staff which were not quite overcome. The direction lacked force where it was needed and the individual scenes were "carried" only by the sincerity of Miss Smith's acting. Ferman Phillips' performance as her beloved, was also marked by its dignity and strength.

49c(1)(b) 1948

"Volpone"

Leigh Whipper To Star As Judge In "Volpone" In N. Y.

49c(1)(b)

Daily World

Atlanta, Ga. Thurs. 1-8-48

NEW YORK—(ANP)—Veteran actor-cinema star Leigh Whipper who was last seen on Broadway in "Lysistrata" along wtih Etta Moten and other ranking Negro performers will return to his public in the role of Judge in the New York City Theater company's production of "Volpone," in which Jose Ferrer and Richard Whorf will be seen. The play opens Jan. 8 for a two-week run. Thurs. 1-8-48

This is the first production of the New York City Theater company's three productions. The venture is being realized through the efforts of Richard Aldrich, Morton Baum, Jean Dalrymple, Clarence Derwent, John Golden, Ben Ketcham, Mrs. Henry Morgenthau, Jr., and Paul Rose. Alfred de Liagre, Jr., has donated the sets of the "The Druid Circle," as a scenic backlog.

Daily World 1-8-48

Daily World

49c(1)(b)

Atlanta, Ga.

The production is being looked forward to with great expectation and the particular role of Mr. Whipper as Judge marks the first time that a Negro star has been so presented. Thurs. 1-8-48

Time Chicago, Ill. Mon.

Piero Saporiti

SATCHMO ARMSTRONG & "ZAZOUS" 3-8-48

Time ng riffs.

Nice Jumps

3-8-48

As the train puffed in, Nice's station shook with yelling and whistling. Flop-coated French *zazous* (hepcats) raced alongside. France's best "jazz hot" band let go a welcoming riff as big-eyed Louis Armstrong and his U.S. delegation stepped down. Chicago, Ill.

Nice last week was holding the first International Jazz Festival. Jazz fans from all over Western Europe (including G.I.s given special leave from Germany) flocked to it. In Nice's plum-plush opera house, they heard jazz from seven nations, including three brands of U.S. stuff. Ex-Ellington Trumpeter Rex Stewart and his sextet, garish in grey-green homespun and corn-yellow ties, set the joint jumping. But when Louis & his boys† burned a way through *Rockin' Chair, St. Louis Blues* and *That's My Desire* (with 200-lb. Velma Middleton rocking the lyrics), the fans really got what they came for. A forest of microphones carried the music over the French national radio, the BBC, Swiss, Belgian and Monte Carlo stations, the Finnish, Polish and Swedish networks. When the sessions in the opera house were over for the night, players from all the bands swarmed into Nice's nightclubs to play jam sessions until dawn. Mon.

By midweek, the U.S. jazzbos—Satchmo, Stewart and Milton ("Mezz") Mezzrow—had won the wildest ovations. By comparison, the polite jazz of the Swiss, the Belgians (who went in for bebop) and the British got only polite applause. But the festival's local wonder was an unknown young (24) French clarinetist named Claude Luter. When Claude blew out *Canal Street Blues* and *High Society* and one of his own called *Abouche,* sentimental Drummer Baby Dodds (whose late brother Johnny played clarinet with King Oliver) said tearfully: "That kid is terrific. I'd almost think Johnny was playing." Shy, sandy-haired Clarinetist Luter, in fact, learned jazz during the war by listening to old King Oliver records. Time

Luter, whose band plays for free drinks in smoky student hangouts in Paris' Latin Quarter, was the prize find of French Jazz Pedant Hugues (*Le Jazz Hot*) Panassié, who helped organize the festival. Panassié had been denounced in angry manifestoes for picking an unknown like Claude Luter to represent French jazz. Uninvited French big-timers like Violinist Stéphane Grappelly (*Quintette de Hot Club de France*), after popping off in the Communist press, grumpily consented to appear at the festival's closing session. Chicago, Ill

At week's end, with Nice already drunk with jazz, the international festival reached a shattering finale in Nice's Hotel Negresco with all of the bands blaring in turn. (Satchmo Armstrong was presented with a Sèvres vase sent by France's President Vincent Auriol.) 3-8-48

Said a white-haired usherette at the Nice opera house, preparing for next week's opera season, "It will be good to get back to oldtime tranquillity. My head is like a swollen squash." Mon.

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† Trombonist Jack Teagarden, Clarinetist Barney Bigard, Pianist Earl Hines, Drummer Sid Catlett, Bull Fiddler Arvell Shaw.

* Greatest of 19th Century violinists, for whom Brahms and Schumann wrote concertos. 3-8-48

The Courier Pittsburgh Pa Sat. 7-10-48

49c(2a)

Jo Takes a Jaunt—Josephine Baker shakes hands with a French train engineer at Gare Du Nord, as she leaves for a ten-day tour in England with her orchestra leader husband, Jo Bouillon.—Keystone Photo.

Last Bid for Recognition Seen in Jo Baker's Trip

The Afro-American

Baltimore, Md.

Sat. 1-24-48

BY OLLIE STEWART

NEW YORK— Her pride challenged by the fact that every nation in Europe has paid her homage and that the country of her birth has applauded her only mildly, Josephine Baker is back here, trying harder than ever to score a triumph.

It is about 12 years since the toast of Paris appeared in a New York show, but she's in Manhattan now rehearsing for a night club whirl which should begin the end of January.

Although she is still terrific, you can tell from her voice and her tired eyes that she won't be facing the footlights for long. This may be her last trip to the USA. So it's now or never—if she is to have that hit show in America she has always longed for.

1-24-48

Before the opening of that show, she plans to visit her ends with a home run in the ninth inning—you stagger away emotionally limp. You're all wrung out.

I had this feeling a long five years ago when I wrote my first story about Josephine. I found her sick in bed in the Mamounia Hotel in Marrakech, North Africa, and cabled the AFRO as follows: "Josephine Baker says she is too busy to die."

Phila Afro-American

I had the same feeling early this week when I walked into her New York hotel and got a big kiss and a hug.

And two hours later I walked out into the street feeling like I had been through a wringer.

Her present husband, French-born Jo Bouillon, violinist and band-leader, opened the door of their hotel suite when I arrived. He had on pajamas, a bathrobe and his feet were bare. We knew each other from Paris.

Everything Nice and Cosy

The living room of the suite was a wilderness of bags, trunks, musical instruments, scrap books and stiff front shirts. Jo Bouillon and Jo Baker had twin beds in the next room. A table was set and had food on it, but nobody was eating.

Baltimore, Md.

It was two o'clock in the afternoon. Josephine was sitting up in bed with a silky-looking housecoat wrapped loosely around the body that has stopped traffic in most of the capitals of the world.

"Hello, Stewart! Come sit on the bed." she patted a place in the blanket beside her.

That's how it began. Nice and cosy.

Sat. 1-24-48

A Hectic Time Was Had by All

Then things started occurring. Jo Bouillon wandered in and she told him in French to go eat. The phone rang. She talked at it and at me simultaneously — jumping from French to English and back again.

Some people came in, one of whom had sung and danced with Jo the first time she went to Europe. They hugged and squealed. Then the phone rang again. Jo Bouillon came in and brought her a tray of food. Josephine told him to order some beer.

A French singer came in. The waiter brought the beer. Jo Bouillon announced he was going to the bathroom to shave, and pattered out, still barefooted. The women squealed some more. The phone rang. I sipped my beer.

Fingers Made Before Forks

Josephine ate two small trout, fried brown, with her fingers. Then she drank some beer and tackled a small half of a broiled chicken — still with her fingers.

"Food tastes better this way," she said, waving the chicken leg. "Fingers came before forks and knives."

49c(2a)

She finished her chicken and beer about the time Bouillon was finished shaving. He brought her a dish of ice cream and she ate that.

The Afro-American

He had his shoes on now, and his hair was combed to one side in the famous Bouillon manner. His blonde secretary came in, and he went with her into the next room to work.

Resents Conditions Here

Josephine said: "I hope to be ready to go back to Paris by April. This awful country keeps my blood boiling all the time. The war hasn't changed a thing.

"How can America tell Europe how to live, when America treats her own people so terribly? How can intelligent colored people stand the things that happen here?"

Baltimore, Md.

She waved her right hand, on the little finger of which was a ring that had the Cross of Lorraine dangling from it.

She waved her left hand, and a streak of blue fire split the air from a diamond wedding band. She shook her head in one of her famous Folies Bergere gestures.

"I don't need American dollars. Food and clothes are not so important that I would sell my soul just to be comfortable."

Proud of Her Race

Most people know how Josephine went to France with a show at 17, and by sheer perseverance rose to become the top entertainer on the Continent.

Sat.

But most people don't know that even now, rich, famous and living in a white world, the girl from St. Louis is more proud of being a colored woman than anything else.

1-24-48

During the war she went all out to entertain Allied soldiers — American, French, British and what-have-you.

Can't Believe in Americans

She became a lieutenant in the French Air Corps, and went from one front to the other. She's seen more suffering than most of us, but she believes in people — all except Americans.

After this tuor, she says she's going back to France and settle down on her farm. She's got a big one in the South of France, with a castle built before America was discovered.

She ought to be happy there. She will be if the New York papers say her show is a hit. For her sake, I hope it is It couldn't happen to a more misunderstood person.

Lena Horne And Jo Baker Return To United States

[illegible]

Jan 14 48

LENA HORNE, just returned from a triumphant round of personal appearances in England France and Belgium, goes to Boston January 19 ....for two weeks at the Latin Quarter . . . then she returns to Hollywood to make some pictures for M-G-M.

49c(2)(a)

JOSEPHINE BAKER, the sepia St. Louisian who went to Paris to become the toast of France, returned to the United States in an intimate revue, 'Paris Sings Again' . . . Boston critics liked it mildly, but thought it better suited to the night club circuit than to the Broadway stage.

Columbia S.C.

4-4(2k)

HERE AGAIN—Josephine Baker, American-born toast of Paris, will try again to score a triumph in her native land in the next few weeks, according to Ollie Stewart, AFRO correspondent. She is at present in New York rehearsing for a night-club show.

Baltimore Md
Sat 1-24-48

REFLECTIONS ON MIRACLE OF OUR JOSEPHINE BAKER

St Louis Argus

Fri 1-30-48

(By Verna Arvey)

49 c(2k)

(EXCLUSIVE)

(Picture on Page One)

St Louis Mo.

HOLLYWOOD (Calvin's News Service—The name of Josephine Baker is fast returning to the annals of American show business and the theatre as the star herself visits these shores to once again capture the hearts of the entertainment lovers everywhere. And the return of Jo Baker brings back many memories along Broadway, down Chicago and Los Angeles' big streets. For there is no doubt that one of the most enticing women in the theatrical world is still a Negro woman, born in St. Louis around two score years ago. She has charmed audiences in Paris, has been heralded in newspapers and magazines all over the world, has had men fight over her and commit suicide for her. She has married into the European aristocracy and has had the rare pleasure of knowing that her fame has become legendary, even in her own lifetime. And when producers speak of "glamour personified," they mean La Bakaire.

How did Josephine Baker accomplish all this? By using her head. Josephine Baker has always been a smart woman. She has known how to take advantage of every opportunity that came her way. She has planned carefully everything that she did and....most important..she has been intelligent enough to know that in order to win acclaim she must first deserve it. Accordingly, the first person on whom she "went to work" was: herself.

Miss Baker was in an unimportant line of the chorus in "Shuffle Along" when one night a girl in the front line was taken ill. Josephine Baker was told to substitute for her. Probably no one thought that that tiny action would have a meaning all its own, but the ambitious little dancer, and to her the little opportunity meant the beginning of a big career. Once in the front line, she crossed her eyes, made strange gestures and succeeded in making the audience laugh so much that overnight she became famous, for she immediately became a specialty. She then danced in other shows. In reviewing "Chocolate Dandies," one reporter didn't know her name, but he wrote enthusiastically about the "one chorus girl whose grotesque dancing stopped the show" and everyone knew whom he meant.

St Louis Argus

Then Mrs. Reagan, a producer, tried to get Ethel Waters for a revue to be produced in Paris. She failed to get Miss Waters and took Josephine Baker instead. Miss Baker's quick success in Paris was evident, for in 1927-28 this resourceful dancer was engaged by the Folies Bergeres. In 1931 the Paris Fete Committee selected her to be Queen of the Colonies at the Colonial Exposition at which France's African and West Indian possesions were represented. Though at first regarded as a little risque by the best Parisians, Miss Baker rose to the place where her photographs were printed in French newspaper supplements along with those of royalty. Her marriage to a French nobleman served to enhance her popularity. On a later South American tour she was decorated with a medal by the city of Buenos Aires.

Fri 1-30-48

St Louis Mo

Josephine Baker has shown herself to possess a keen knowledge of the psychology of a particular types of audiences. Her work, always artistic of its kind, is directly for and to them. In America she found that the grotesquely humorous appeals. In France the addition of sensuality and the full play of her appealing personality helped her to succeed. She has an unusual, sensual walk across the stage that has come to be identified with her personality.

When she first came to Paris she posed for pictures with very few clothes, (most of those on the top of her head!) struck strange attitudes on the stage, exaggerated the usual music-hall or acrobatic dancing (high kicks and back bends) until it became interesting, repeated the grotesque gestures of her unexpected debut in "Shuffle Along" and emphasized her good figure as well as her attractiveness as a woman. At least one critic in Paris (Irving Schwerke) thought her first performance in Paris mediocre, though he recognized latent talent.

Then Miss Baker went to work on herself. She left the primitive type of dancing in favor of the more sophisticated toe dancing and learned to sing French chansons in the true French style. She worked exceedingly hard, trained her own dancers, and never allowed any nonsense to interfere with the task at hand. Her amazing evolution changed the opinion of people like Irving Schwerke about her. They began then to consider her one of America's greatest artist, the most brilliant music-hall star of the day and (what not too many theatrical personalities can claim to be) a distinguished lady!

After this increasing success, Miss Baker returned to America some years before the outbreak of World War II, only to discover that what audiences in Europe applauded rapturously was not so appealing to the American public. She was not completely understood in her own country. She thereupon returned to her loyal Parisians, who again showered honor after honor upon her.

After the outbreak of War, Josephine Baker was first reported dead, then alive....and all the glamorous old publicity about her was revived. She was, in fact, merely ill. As soon as she recovered, she began to entertain Allied troops. This meant more publicity, more glamour. As a result, Josephine Baker today has maintained the high position she won through hard work, and has made herself known to wider audiences than she ever has had before.

Jo Baker Tells Writer She'll Do One More Show and Retire

Journal & Guide

Sat 1-24-48

NEW YORK — Josephine Baker, the famed dancer of years past, who startled and thrilled the theatre world with her much-discussed "banana dance," will retire after doing one more show, she told Earl Wilson, well known newspaper columnist and humorist here last week.

The famed "Mademoiselle Bakaire," who remained the "tan toast of gay Paree" for more than a decade told Mr. Wilson, "I'm 42, but really I'm 70—I feel that tired."

Norfolk Va

She is in the country now appearing with a show that features her husband, French Baldleader Jo Buillion, and says that she will do one more show because "well, I want to enjoy several more years."

In her exclusive interview with Earl Wilson, Miss Baker revealed she had had only one American stage hit, an 11-month stint at an East 54th street cafe around 1936.

CITES "CHANGE"

She said:

"I was with the Allied Armies and I came out of the war with a different mentality. I saw such suffering. I saw there's no use getting terribly rich, for in one second it can all be lost.

"When the war came, I saved my things by taking them to Dordogne, a village 600 kilometres from Paris.

"Now my husband and I will settle there on our farm. I will create a beautiful village where the people will want to stay.

TO BUILD SCHOOL

"I'm creating a school for little children who can't go in winter because there are no buses or patrol to take them a distance.

"This year I put electricity and running water in the village. Now I must get them tractors.

"Remember, in St. Louis where I was born, were peasants.

"Then I was lucky for the first time and God gave me the opportunity to make my mother happy. She's in Europe with me now. I'll do one more show because, well, I want to enjoy several more years."

Sat 1-24-48

Miss Baker was adamant in her contention that she possessed no talent — on the stage, that is. In addition to having been the toast of Paris, she also provocated headlines by her numerous marriages, her work with the armed forces entertainment units during World War II in Europe and Africa, and excited even more comment on occasion by being announced "dead" on two occasions.

49c(2)(a) 1948 Dorothy Donegan

Dorothy Donegan Stars On Breneman's Program

49c(2)(a) Amsterdam News

New York, N.Y. Sat. 6-19-48

HOLLYWOOD—The dazzling Dorotny Donegan, sensational star of the piano, headlines the brilliant cast of the first all-Negro show to appear at Tom Breneman's famous cafe here. She also headlines the fabulous radio show, "Breakfast in Hollywood."

The vivacious youngster who swept out of Chicago to captivate Broadway and then Hollywood several years ago with her highly original boogie woogie presentations of the classics has climbed even higher now that she has matured in her art.

held spellbound by her renditions of "Nature Boy" and "The Dance of the Sabres." The renowned interpreter of the "classic boogie woogie' 'brought a gilt-edge list of Hollywood big names to its feet as she electrified them with her marvelous technique and execution.

Sat. 6-19-48

Together with Tip Tap Toe, noted dance trio, which recently closed the Flamingo Hotel in Las Vegas, and Eunice Wilson, charming chriper, Miss Donegan stands out in superb elegance in her beautiful gowns especially created for this engagement. The C. L. Burke Afro-Cuban band plays for the revue.

Amsterdam News

Sat. 6-19-48

49c(2)(a)

New York, N.Y.

DOROTHY DONEGAN, new star on the Tom Breneman Breakfast in Hollywood floor show and radio broadcast. 6-19-48

NEGRO BALLET QUEEN PREFERS PIPE

Cleveland Guide 2-17-48

Katherine Dunham, the shapely, and scholarly ballet queen, enjoys pipe-smoking and doesn't care who knows it.

"I like any kind of pipe," the noted Negro dancer has been telling reporters recently. Cleveland, Ohio Sat.

Miss Dunham and her company of 30 dancers, singers and musicians, is presenting her new tropical revue, "Bal Negre," which is touring Canada and the United States. 2-17-48

Katherine Dunham Presents Revue

~~Seattle Washington~~ Enterprise

Highlighting the theatre attractions the past week-to be exact, January 19-20-21, at the Mayfair, Katherine Dunham presented her New Tropical Revue 'BAL NEGRE' with the Dunham dancers, singers and musicians.

49c(2)(a)

Any one remembering "Tropical Revue", and "Carib Song" realizes that "Bal Negre" is an all new show. Katherine Dunham has raised the curtain on a flashing picture of Lands to the South, varied from the gay, gaudy and outrageous, to the delicate and wistful "Peruvienne."

Northwest Enterprise

Two years spent in the Antilles and South America, coupled with discriminating tast,, gave Katherine Dunham the time and ability to select some of the most delectable native characterizations and dances ever to appear in the theatre. Some of the most exciting dances in the world have been styled by Katherine Dunham. Many of them in "Bal Negre". Their underlying meanings give them power and beauty not found in steretyped theatre. Rara Tonga, languid movement from the South Seas, is one of these as is "Son", a deeply moving lament of Cuban slaves. Bolero is an intense presentation of strength of African dances and Motivos expresses, in a sense of brilliant studies, the variety of expression which underlies West Indian folk dances.

Seattle, Wash. Wed. 1-28-48

Critics say "The story of Katherine Dunham is one of the Seven-Day Wonders of the American world". She produced her first show when she was eight, organizing a "Cabaret" in the Methodist Church of her birthplace, Joilet, Illinois.

The show went over big. The Mayfair sould out at each performance.

Dunham answers back, her frenzy is controlled

Tribune Los Angeles Calif. Sat. 1-17-48

SAN FRANCISCO — The wrath of Katherine Dunham, provoked last week by San Francisco Chronicle critic John Hobart's condemnation of her review as "too frenzied." was neatly turned this week with gallantry and humor by Chronicle man Luther Nichols.

Calling a press conference to rebut Hobart's comments on her art, displayed at the Geary theatre here, Miss Dunham reproved Hobart to wit:

49c(2)(a)

"Some people say my dances are too frenzied. And the word, 'frenzy' implies a lack of control. Actually, everything in the dances is timed to a split second, and there isn't any room for improvisation. I believe one of the great weaknesses of modern ballet is its poor timing, which allows audiences to fidget and cool off between and often during scenes. We try to counteract this by maintaining a constantly active and exciting mood." Sat.

Charges, not made by Hobart, that her productions are better suited to night clubs, Miss Dunham regarded sorrowfully.

"That is very hard to take after all these years of research and hard work," she sighed. "Of course, we have to make some compromise with public taste. After all, my troupe isn't subsidized as are the Ballet Russe and the Ballet Theatre. But we don't make many concessions, and I think people who have been to the Caribbean and seen the native dances will tell you that our interpretations are as authentic as is possible under the moral and entertainment requisites of the stage."

Frenzy or not, if anything is missing from her production, says Miss Dunham, it's sex. "The real native dances of Jamaica, Cuba, Martinique, and other islands are too sexy. That, we must dilute, and even so we are frequently accused of overemphasis."

Miss Dunham impressed the newsmen with her intelligence. Nichols described her as "a langorous and genuinely intellectual person who completely belies her stage appearance as a tigerish temptress, one twitch of whose eyelashes is worth 10 entrechats by the whole company." 1-17-48

Asked if she thought her dancing weakened by being a fusion of the primitive and classical, Miss Dunham observed sagely, "We feel it combines the best features of both. And sometimes hybrids are stronger than either of their parents, you know." Sat.

The fact that her "frenzied," or savage, revue is playing next door to Noel Coward's "effete, ultra civilized man" at the Curran, might be a paradox to others, but not to Miss Dunham.

"How very thin the well between them is," she said. 1-17-48

The dancer said her next, and most ambitious, production will be "The Octoroon Ball", set in New Orleans around 1840. Music is to be by Castelnuovo-Tedesco. Later on she would like to do something with Duke Ellington.

BAR ELLINGTON CONCERT

The Times

British Churchmen Deny Him Use of Hall for Program

LONDON, July 11 (UP)—Duke Ellington, American orchestra leader, was barred today from appearing in Nottingham's main concert hall next week-end because church authorities said the auditorium is used for religious services on Sundays.

"This is no judgment on Mr. Ellington's performance, but we have to exercise discretion," the Rev. Frank T. Copplestone, minister of Albert Hall Mission, said. "We aim to let the hall be used for high-class concerts." Mon.

"I have played in church halls all over the States," Ellington replied. "I have every respect and reverence for anyone's religious beliefs, but it is nonsense to suggest my music is in any way irreligious." 7-12-48

Banned By Minister

DUKE ELLINGTON

English Rector Bars Duke Ellington From Church Hall Concert

New York Age

7-17-48

LONDON, England — Duke Ellington, world-famous orchestra leader and composer, was barred Sunday from appearing in Nottingham's main concert hall next weekend because church authorities said the auditorium is used for religious services on Sundays.

New York, N.Y.

"This," said the Rev. Frank T. Copplestone, minister of Albert Hall Mission, "is no judgment on Mr. Ellington's performance, but we have to exercise discretion. We aim to let the hall be used for high class concerts."

Replying to the ban, the Duke said, "I have played in church halls all over the States. I have every respect and reverance for anyone's religious beliefs, but it is nonsense to suggest my music is in any way irreligious."

Duke Ellington Band Barred From Hall In London

LONDON—The famed Duke Ellington and his orchestra were barred from Nottingham's leading concert auditorium—Albert Hall—last week end as it is used for religious purposes on Sundays.

Said the Duke: "I have played in church halls all over the States. I have every respect and reverence for anyone's religious beliefs, but it is nonsense to suggest my music is in any way irreligious."

Rev. Frank T. Copplestone, minister of the Mission said the Duke's performance was not being judged but it was necessary to use discretion. "We aim to let the hall be used for high-class concerts," he added. 7-24-48

Duke Ellington Band Is Voted Most Popular

Journal & Guide

Louisville Ky.

Chicago, Dec. 25 (AP)—Beboppers to the contrary, Duke Ellington's band has been voted the most popular in the country.

That's the decision of voters in the annual survey of fans' tastes conducted by Down Beat, music magazine. Jan. 13-26-48

Ellington's band has won a number of Down Beat polls in the past; several of his band members were among the top three for their instruments in this year's survey. The Duke this year was named favorite soloist.

Spike Jones came through again as King of Corn. Guy Lombardo and Vaughn Monroe were second and third corniest, respectively.

Bob Crosby beat his brother Bing by three places in the male-vocalist division. Frank Sinatra placed fourth and Bing sixth. Billy Eckstine and Frankie Laine took top honors among male vocalists. Sarah Vaughan, Dinah Shore and Doris Day led as favorite girl singers. Jan. 13-26-48

ELLINGTON HEARD AT CARNEGIE HALL

The Times

Band Leader's Latest Numbers Feature 6th Annual Concert —Kay Davis a Soloist

Mon. 11-15-48

New York N.Y.

Duke Ellington brought his virtuoso band to a well-filled Carnegie Hall Saturday night for the sixth of his annual appearances there. The program listed much famous Ellingtonia of yesteryear as well as some new pieces in his latest "concert" medium.

The eighteen-man aggregation could make the big hall shudder from a single unamplified blast of its brasses, but there were microphones nonetheless, three strange blossoms on curving stalks and a fourth crouched over the Duke's piano. Between them they made the early numbers sound as if they were played in an armory. Sonny Greer's battery of drums was set off by two huge gongs and a backdrop of chimes. The other players sat behind red, transparent music racks, and before we left, nearly all of them had stood up to play a solo or two.

The new music resembled the florid "bop" style. "The Tattooed Bride" came into being, according to Mr. Ellington, from a consideration of the letter W ("Za, zu, za, zuh is the way you write it and that's the way it sounds"), which appears on the lady's body "in various sizes and in different places." The figure appeared in ensemble and solo, after an overlong introduction.

"Manhattan Murals," the other featured new piece, based on Billy Strayhorn's "Take the A Train," made use of many of the strange effects of which the band is capable, notably a brawling scale down to the solar-plexus-shaking depths of Harry Carney's baritone saxophone, answered by a fluttering upward passage on the string bass and the tingling of a cymbal.

Mr. Ellington was apologetic about the revivals, but his "Reminiscing in Tempo" and "Tootin' Throu[illegible] ...ied more like the new numbers than music a decade old, for the band sticks closely to its present style. "Creole Love Call" gave the only total recall of the evening, with Kay Davis' haunting high soprano sounding from offstage. The young lady also sang Mr. Strayhorn's new "Lush Life" pleasingly, and her stage appearance well merited Mr. Ellington's introduction.

Solos were frequent and of high quality, played by Johnny Hodges, Al Killian, Ben Webster, Ray Nance, Lawrence Brown, to name a few. "Symphomaniac" and "Fantazm" were other new compositions of interest.

C. H.

Duke Ellington

Orchestra Heard in Concert at Carnegie Hall

Herald Tribune

By Rudi Blesh

Mon. 11-15-48

Duke Ellington and his orchestra were heard in concert at Carnegie Hall last Saturday night. This meticulously trained organization of accomplished musicians is something of a fixture on Carnegie seasons. The music it plays, consisting mainly of more-or-less originals from the Ellington pen, is glossy and urbane, woven from carefully hehearsed effects.

New York, N.Y.

Some of the Ellington compositional arrangements consciously strive to attain the level of serious symphonic modernism. They fall far short of this, not through lack of virtuousity but through a glaring absence of creative musical ideas. Despite Ellington's many contributions in the field of orchestral voicing, timbre, color and nuance, he misses the status of a true composer, remaining a juggler of mere orchestral effect. His sophisticated music constantly therefore walks a tight rope between light entertainment on the one hand and sheer ennui on the other. Based as it is on eclectic borrowing and lacking any deep, formative idea of its own, it must forever, apparently, miss the taut excitement and the grave profundity that hot jazz improvisation and the work of many modern masters both can convey.

Ellington's band, like that of Stan Kenton, occupies an anomalous position in the world of music. Divorced completely from the creative aspects of hot ensemble improvisation, it has no serious literature of its own. Ellington and Kenton possess fine musical instruments that they have limited to ultimately meaningless activities, the latter to a faked serious modernism, the former to a glistening but utterly empty light salon entertainment. Mon. 11-15-48

Both groups, in short, occupy the middle ground between folk ecstasy and serious written composition, a ground immensely profitable commercially but one that makes no demands on true inspiration or artistic integrity. When Ellington and Kenton give Carnegie concerts, however, and ask to be taken seriously as modern composers, they cannot disregard a responsibility beyond that of mere entertainment. And this responsibility is to put logical and significant musical meanings into their ever so musical sounds.

On the Campus—

Iowa State Daily

Students Praise Popular Concerts

Thur. 1-22-48

by Staff Writer

If there is any doubt that Duke Ellington's concert in Great Hall last week wasn't a success it is not evident among students on the campus at Iowa State.

Ames Iowa

The suggestion that students do not receive the proper "up-lift" from such concerts met with disapproval yesterday.

"Such orchestras are all right for dances, but they do not afford a real appreciation of music," commented Prof. Tolbert MacRae, head of the Department of Music, and also head of the concert series. "This is the reason why I bring such orchestras as the Minneapolis symphony and Dimitri Mitropoulus to Iowa State."

Answered Beverly Drake, H. Ec. Sr., "I liked the type of music and rhythm that Duke Ellington's orchestra played. The department of music hasn't got its finger on the pulse of the student body if it says that this type of music is not uplifting. Seems to me that the primary essential of music is to provide the body with relaxation and listening enjoyment, instead of trying to raise their esthetic sense of music appreciation."

Norman Egli, E. Sr., said, "I definitely enjoyed Duke Ellington's orchestra. If it is the purpose of the concert series to increase the student body appreciation of classical music then they should bring in the classical orchestras. If the purpose is to entertain and raise the level of music appreciation then they must bring in a representative of all types of music. This would mean including such bands as Ellington's along with the symphony."

Music 1-29-49

"The concert proved to me," declared Sadie Mae Staly, Sc. Jr., "that the student body liked Duke Ellington's type of music or they wouldn't have spent their time and money to hear him play. I feel that it would be a fine thing if dance orchestras were included in the concert series along with the classical orchestras. I haven't missed one of the Minneapolis symphonies once in its appearance on the campus. I definitely believe there is a place for both types of music in the concert series."

Robert Cummings, E. Jr., saxophonist with the Skyliners orchestra said, "I would like to see more bands of Duke Ellington's type appear here. The popularity with which his concert was received shows evidence that students want this type of music. This music has grown out of the stage of 'a bunch of noise' and has come into its own. It takes good musicians that are capable of handling their instruments to play both popular and classical music. I certainly like classical music and I believe that I have learned to appreciate the classical music more with my understanding of popular music.

Music 1-29-49

Elizabeth Ray Williamson Gets Fieldston School Appointment

The Lighthouse

49c(2)(a)

By GLADYS P. GRAHAM

BRONX, N. Y.—(ANP)—Elizabeth Ray Williamson, noted terpsicherean, is the first of her race, to hold an appointment on the faculty of the exclusive Fieldston School of Ethical Culture, incorporated. Mrs. Williamson, will tutor in the art of modern dance youngsters from the majority group enrolled in the junior and senior high school at the Bronx center.

June 9-12-48

Columbia, S.C.

Interviewed in her offices here the appointee indicated that she had trained with the leading dance artists of the country; in addition to her academic work. Mrs. Williamson, went to Radcliffe College to major in romance languages. During her collegiate activities she came under the influence of Kathleen Schroeder, specialist in the Mexican and Russian dance. The Harvard instructor encouraged her to enter into several of the modern dance courses.

QUITE SUCCESSFUL

The appointee said she apparently succeeded so well, that for three years she was a member of the Harvard dance group which gave recitals in the leading New England Colleges. Continuing her advanced study, the Fieldston faculty member pursued work at New York University. Her thesis which was published in the "Dance Observer," (edited by Louis Horst), was titled "A Survey of Dance in Negro College; and Universities." The first piece of research of its kind, it was felt to have made quite a signifcant contribution in the field of intercultural dance relations.

The Lighthouse

Subsequent work in modern dance and the creative arts was taken at Bennington Summer School of Arts, Jacob's Pillow, and with Charles Weidman, Hanya Helm, Martha Hill, Huapala and Martha Graham.

June 9-12-48

Tremendously inerested in the reaction of Negro collegians to modern dance, the interviewee, said she concertized in some forty colleges. She found students well-informed in many instances and most enthusiastic over the creative and cultural possibilities of the art forms of the dance.

BARRIER-CRASHER

From all indications the dansouse is no novice at crashing racial barriers. She was the first Negro to hold the post of Director of Dance and Recreation for Negro Navy Civilian Employes, Navy Department ment, Washington, D. C. Elizabeth Ray Williamson, also stated that she had had the privilege of serving on the faculties of Howard University; Tuskegee Institute; Young Women's Christian Association, Springfield, Massachusetts and come to her present post from Bennett College in Greensboro, S. C.

Columbia, S.C.

A grand-daughter of the late Colonel James Hunter Young of Raleigh, N. C. (who was twice a representative of the State Legislator), the Fieldston dance instructor, declared that "racial barriers bow to the professional who uses his art, as a medium of international understanding."

Ella Fitzgerald Breaks Up World's Fair Music

The Lighthouse and Informer
Columbia S.C.

NEW YORK CITY—At the Grand Central Palace on July 21 Ella Fitzgerald once again proved to be the sole reigning "Queen of Song."

Sun. 8-1-48

Appearing in a special built theatre in the world's most famous exposition hall, during the World's Fair of Music—a New York City Golden Jubilee celebration, Miss Fitzgerald took the stage to a packed house and received such tremendous ovation that she was forced to do encore after encore. According to the shows program, Miss Fitzgerald was scheduled to do ten minutes of songs, depicting the trends in music through the years. The ovation attended Miss Fitzgerald was so great that her allotted time had to be increased ten fold and it was way past the hour mark before La Belle Fitzgerald could beg off and the rest of the show allowed to go on.

Post New York, N.Y.

Ella Fitzgerald, popular songstress, who will appear with the Ray Brown Trio at today's matinee and evening sessions of The World's Fair of Music at Grand Central Palace.

Wed. 7-21-48

Ella Fitzgerald Set For Trinidad

Defender Chicago
Chicago Ill
Sat. 1-10-48

NEW YORK--Ella Fitzgerald, America's "First Lady of Song", may have enlarged her domain to include the West Indies too judging from developments of the past two weeks.

She has received at least three bids from key groups in Trinidad inviting her to appear in concert during the traditional Carnival season. This is the first time that an American artist has been invited to play a feature role in the annual festivities.

Miss Fitzgerald first attracted the interest of the people of tne Caribbean islands with her "Stone Cold Dead In The Market". So vivid and vital was the rendition of Wilmoth Houdini's sombre sonnet that an overwhelming majority of those hearing the record, when it reached those shores, thought that she was either a native islander or, at least, of West Indian extraction.

Ella Fitzgerald Celebrates 10 Years As Star With Large Party

7-5-48

NEW YORK CITY—Her eyes brimming with tears of happiness, Ella Fitzgerald, show business' own First Lady of Song, leaned over a huge birthday cake which featured ten candles and cut the first slice which she handed to hubby Ray Brown, famed Esquire-Award winning bass fiddler. The party took place at the Three Deuces where Ella will open on June 10, and was well attended by such famed personalities as Hazel Scott, Bill Robinson, Bill Kenny and the Ink Spots, bandleader, Lucky Millinder, Billy Daniels, John Garfield, Benny Goodman, Artie Shaw and a host of other top civic, business and theatrical personalities.

The party was thrown for Ella by hubby Ray Brown in honor of the songstress' tenth anniversary as a top headliner in showbusiness. For it was ten years ago this month that Ella Fitzgerald was recognized as a star in her own right. Ten years ago this month she recorded for Decca and climbed to fame with a tune called "A Tisket A Tasket". The rest is history.

POPULAR STYLING

Since that eventful 1938, LaFitzgerald has been responsible for many of the popular song styles that have made people sit up and take notice. Because of "Tisket A Tasket" country resounded with a host of tunes like "Three Little Fishes" and other children tunes. Her "Stairway to the Stars" had singers crowding music publishers' offices in search of sweet ballads. When Ella tired of ballads and found a tune called "Stone Cold Dead in the Market" self-appointed advisers told her not to bother with the Calyspo melody. But she recorded the rythmic song for Decca and it swept the nation. The self-appointed advisers predicted that Ella would stick the tune since everyone was trying to imitate her.

Ella has fooled them once again. Her latest recordings, "Oh Lady Be Good" and "How High The Moon" are a wonderful conglomeration of different styles from the scat singing to the highly intricate Be-Bop.

And so a stra-studded career was celebrated at a famous New York club the other day. But that isn't the end of the tributes. Columnists, reporters and disc jockies have been going all out in their praises of Ella Fitzgerald. Radio Station librarians have been ransacking second hand record shops in search of the old Fitzgerald waxings to fill the many requests of thier disc jockies. New York is really going all out in its tribute to the First Lady. But one reporter predicted, "Why go completely overboard in praises and plaudits now when you'll have to do it all over again ten years from now. You don't think Ella Fitzgerald is going to stop being a star after only ten years, do you?"

Ella Is Named Spanish "Queen"

PORT OF SPAIN, TRINIDAD.—Something new was added to the annual Carnival celebration this year when at the conclusion of the festivities a "queen" was chosen to reign over next year's singing holiday. And although the Carnival is a traditional Trinidadian event, the honor was bestowed on a non Island resident, Ella Fitzgerald, famous American singing star.

There had been favorable talk throughout the Caribbean, ever since Miss Fitzgerald made her memorable recording of "Stone Cold Dead In The Market."

Along the Bistro Way

Ella Was Homesick for U. S., Despite Her Success in London

New York Star
Thur. 12-2-48

"If you're looking for a British accent, you're in the wrong place," Ella Fitzgerald greeted us as we squeezed into her tiny dressing room at the Royal Roost. Ella returned recently from England. "As far as I'm concerned there's no place like home. And home is the U. S. A."

Ella Fitzgerald

"Me too," said her husband, Ray Brown. "We never had it as good as we have it here."

What did they mean?

"Well, now you take living in England," Ella said. "We got off the Queen Mary in England in September and were greeted by a flock of youngsters who asked us both for autographs. So far so good.

Thur. 12-2-48

"But when we got to our hotel," Ray said, "it wasn't."

"There was a mixup in reservations and we had no place to stay," Ella interrupted. "We were really feeling blue until we were introduced to a nice young married couple. When they heard of our problem, they offered us the use of their small apartment. They had decided to take a vacation in Paris."

Would They Like Ella?

The night before the couple left, Ella explained, Ray and she put on a private show for them and invited them to be her guests if they ever came to America.

"London was a tough grind." Ella said. "We worked all day and night getting ready for the opening. The big headache was wondering if the English would like or understand my kind of singing."

Seeing that the London reviews were highly complimentary and that Ella has been signed to return next spring, it seemed that they did like her style.

"You know this was Ella's first trip out of the United States," Ray said, "and boy she was really homesick."

"Oh kay," Ella said, waving off his statement "I felt perfectly at home."

About Royalty

"She may have felt at home," Ray said, "but before we left Gracie Fields, who was in the same Palladium as we were, invited us to a party. Gracie told us we'd meet a lot of royalty there, but Ella turned the invitation down. The only kind of royalty I want to see right now, Ella said, 'are Count Basie, Duke Ellington and King Cole.'"

Ella smiled a little and added, "Funny thing is that I haven't had a chance to see anyone since we've landed. We've been too busy getting ready for this engagement at the Royal Roost."—G. S.

Famed Thrush Rose To Top as Great Influence on Jazz

Pittsburgh-Courier
Pittsburgh, Pa.
Sat 6-5-48

By **BILLY ROWE**, Theatrical Editor

NEW YORK — Ella Fitzgerald, the "First Lady of Song," has been a synonym for singing at its best for a decade. Through the years she has risen to great heights and has hewn an immortal path to lyrical glory in the incandescant glare of the world of entertainment. On June 10 she will celebrate her tenth year as a top song stylist.

The success that has come her way, the accolade which has been loud before her shrine, could not have happened to a better, or a more deserving person. In the ten years that she has been among us no scandal has besmirched her name, and her success in the theatre has been hard fought for and won with talent and ability alone.

GREAT INFLUENCE

Since her ascendency in the field of music, with the late Chick Webb's band on the rhythm of an old nursery rhyme, Ella has been a tremendous lyrical influence and has inspired many new musical moods. Her coming out of an orphanage to reach such heights has long since been added to the legends of our time. A tale to spur the hopeless and tax the imagination of the undiscovered.

Typed by those who know of what they speak the greatest singer of modern songs in the world, Ella sits side by side with Bing Crosby in the untouchable hall of the masters. Like Crosby, hers is an immaculate voice with soul and quality. Though it is not of one style, with it she has started more of them than any other singer of like ability. When she was singing nursery rhymes, the world sang with her. When she turned to calypso tunes, the followers circled the globe. Now on a bebop tip, she also finds that she is very much not alone.

Sat 6-5-48

Though she has done more with a voice, as there is more of it to do with, than any other singer, La Fitzgerald is yet to reach the heights of a Crosby or a Sinatra. Perhaps her racial identity might have something to do with it, but the writer is more inclined to believe that the draw-back comes from doing that which she does second best over what she can do best.

Since the death of the great Chick Webb, Ella has shown a very bad choice of songs and though she sings anything well the superb quality of her voice fails to reach its full height.

As a fitting celebration of her ten great years in the business, Ella will open an extended engagement at the Three Duces on Fifty-second Street on June 10. In observation of this decade of stardom, many stars in all walks of the marquee covered world, will turn out to pay her a deserved homage. Among those already scheduled are Lena Horne, John Garfiel, Bill Robinson, Benny Goodman and Ethel Merman.

Pittsburgh Courier
Pittsburgh Pa.
Sat 6-5-48

ELLA FITZGERALD
. . . ten years as star

49c(2)(a) 1948

Floyd Campbell Sax Man Beaten By Whites

Defender

Chicago, Ill.

Three unidentified white men, wearing masks, seized, beat and robbed Frank G. Owen, saxophonist with Floyd Campbell's orchestra, near California and Roosevelt, early Friday morning, Mrs. Owen reported to the Chicago Defender.

Warning him to leave the residential area, where he has lived at 1149 S. Mozart ave., since his marriage to Mrs. Owen four months ago, the men took his saxophone, beat him nearly unconscious and threw him from their car near his home at Mozart and Roosevelt.

Wife Hears Threat

Sat.

Mrs. Owen told the Defender she saw her husband being ejected from the car without his instrument and heard one of the three men say:

7-17-48

"Don't let me catch you in this neighborhood. Get out."

Mrs. Owen has lived at the Mozart street address for five years, but she says that both she and her neighbors have been annoyed by whites from time to time.

On Way Home From Job

Owen was on his way home from an orchestra engagement and got

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1st Pastorate In Huntsville

A native of Alabama, he was graduated from Tuskegee Institute and Talladega College in Alabama, receiving his doctor of divinity degree from Livingstone College, Salisbury, N. C. His first pastorate was in Huntsville, Ala.

Bishop Alstock came to Washington in 1929, as pastor of the Union Wesley Church. He was named bishop of the 10th District of Alabama at the general conference held in Detroit, in 1944. Last May he was made bishop of the 8th district at the general conference in Louisville. He was known as one of the most progressive figures in the AME Zion Church.

Surviving are his widow, Mrs. Willie G. Alstock; three brothers, Clarence and Robert of New York

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"Dizzy" In s Magazine

NEW YO Y — One of the greatest ver paid to a Negro a nd this week to Dizzy Gi by Collier's Magazine. The current issue of Colliers now on the stands has a tremendously flattering two-page story about Dizzy and be-bop music. Horace Henderson and Sam Shaw who wrote the piece, spent about two weeks with the Diz before the Be-Bop King sailed to Europe. The story is highly flattering and is a truly great tribute to a great artist.

Oklahoma City, Okla.

Europeans Ready for Bebop King

The Courier

Sat 1-24-48

Pittsburgh, Pa.

LONDON — A decision of far-reaching importance to all American musicians was reached here last week when the British Musicians Union agreed to waive its objections to the visit of Dizzy Gillespie and his band to England, either during or following their present continental tour.

Said the official ruling from the executive committee of the organization: "At a meeting convened last week, the committee agreed that they would not veto a projected appearance here of Dizzy Gillespie's band, provided that the band's visit was of short duration and that it played at only a few concerts."

THREE POINTS

A spokesman further elaborating on the action said that three considerations had influenced the decision:

Sat 1-24-48

(1) Gillespie's band, according to popular concensus, is the outstanding exponent of the new re-bop style of music;

(2) any proposed booking would be for a short time rather than for an extended tour and therefore would not replace British musicians, and

(3) the music profession itself is anxious to hear this outstanding exhibitor of a brand of music of which he is the acknowledged creator.

While the immediate decision benefits Gillespie, it can be readily seen that the heretofore stringent restrictive attitude of the British musicians has been somewhat relaxed and therefore opens the door to exchanges of musical aggregations between English musicians and those of other countries. The

General

exchange conditions would naturally be mutual.

Dizzy and his crew departed for the old country Friday. Many friends and well-known musicians, including Stan Kenton and the King Cole Trio turned out to see the group off and party them on the ship. The tour will run through March.

By Walter Winchell

BERT WILLIAMS must have been a great star. When the famed Negro performer joined the "Follies of 1910" some members of the company objected because a Negro was given an important part in the show. So Williams' part was whittled down to one song.

On opening night his one song stopped the show—and how! He had to do 20 encores! As a result of his great success—his original part was restored.

Birmingham, Ala.

Afro American

Baltimore, Md.

The Four Knights, NBS singing team, who four years ago were singing in a North Carolina Church Choir, are currently featured on the Red Skelton Friday night radio show, shown during a rehearsal with the comic maestro. Sat-13-23-48

S. Churchill Seeks "Hall Of Fame" For Race

The Lighthouse

49C(20)

Singer Feels Honor Is Due Our Showmen

Sun 1-4-48

Columbia S.C.

NEW YORK—Savannah Churchill, sultry song siren, took time out between shows at the Apollo Theater here to offer one of the soundest suggestions projected in a long time. The girl, who has become a leader among the nation's recording stars, favors the establishment of a "Hall of Fame" or something similar to it, as a means for perpetuating the memory and the contributions of the great Negro artists of the entertainment world.

Miss Churchill called attention to the fact that everyone speaks with reverence of the superb artistry of the likes of Bert Williams, the Whitman Sisters, S. H. Dudley, Homer Tutt, Black Patti Billy Higgins and other outstanding stars past and present and yet there is little more than word of mouth on which to depend in keeping bright the brilliant pages that they have given or are giving to the amusement world.

SUGGESTS FUND

The Brooklyn songbird would have show people themselves give a series of huge benefits to raise the initial funds to buy a building here in New York, to house famous scripts, recordings, life stories and momentos associated with great stars, who have retired from active work. Future monies realized from this source as well as gifts and bequests would be used towards establishing a trust fund for the maintenance of the shrine. A comprehensive committee of laymen as well as people associated with the various phases of show business would make annual nominations to this select group of greats of the past and present. "In such a way," said the singer, "we might build a great tradition of our professoin as well as insuring that the superstars will not be quickly forgotten."

Josh White Records "Bon Bon, Chocolate"

NEW YORK — America's favorite ballad singer, Josh White, and his brother Bill have introduced the song they wrote after traveling with USO troops through North Africa.

Wherever the Americans had gone, native children across the continent had followed closely behind coaxing, "bon bons, chocolates, chewing gum?" and there sprang the inspiration for the unusual number "Bon Bon, Chocolates." It's a rendition superbly of the easy styling and deep feeling of Josh White's most famous ballads.

Josh White Writes "Bon Bon" Lyrics

Josh White, famed ballad singer, whose new recording "Bon Bon, Choclates, Chewing Gum" is based on lyrics derived from the experiences of American troops and entertainers who traveled in North Africa during World War II. White, who with his brother, Bill, wrote the lyrics and melody of the tune, based the tune on the constant requests of the natives of the North African countries for "bon bons, chocalates and chewing gum" 'from the Americans.

49c(2)(a) 1948

General

MUSIC: Turntable Roundu

NOW THAT the recording ban is in effect, the stuff you'll be listening to in the future will be backlog material (and the major companies say they're set for a year at least), bootleg records (so I'm told) from Mexico and elsewhere, and reissues. I look forward to a wave of nostalgia from the dance orchestras, jazz bands and vocalists of the twenties and thirties. Right now, however, I'd like to mention some of the best of the last sides cut under normal conditions.

Cream of the crop is Victor's "Singing the Blues" album (P-192), offering Louis Armstrong, Mildred Bailey, Jack Teagarden and Ethel Waters in eight distinctive interpretations of the misery pattern. You'll have your own favorites in this book, but my votes go to Ethel Waters' sensitive handling of "Careless Love" and "Blues in My Heart"; and to the earnest little jazz band that grinds out some cocky background for Teagarden in "St. Louis Blues" and "Blues after Hours." Max Kaminsky's trumpet leads the way. These records, previously unreleased, were cut at various sessions during the past few years.

Another fine jazz pair held back for several years is Bob Crosby's "That Da Da Strain" and "Milenberg Joys" (Decca). They're products of the days when the Crosby group was at the top, playing small-band jazz with big-band power.

Mel Tormé offers six real old ones for Musicraft (F-8): "I Can't Give You Anything But Love," "Three Little Words," "I'll Always Be in Love with You," "Love, You Funny Thing," "The Day You Came Along" and "Fine and Dandy."

In spite of its evident Jim Crow flavor, I can't help liking Peggy Lee's "Manana" (Capitol). It's a good-natured burlesque with exceptionally clever lyrics. Reverse is "All Dressed Up with a Broken Heart."

Pearl Bailey's latest could easily be her funniest: "But What Are These?" and "I Need Ya Like I Need a Hole in the Head" (Columbia). The first is recommended for evil minds, the second for people in search of culture.

Uptown manners. There's a lot of savage, exotic stuff in Enric Madriguera's "Jungle Rhumba," while the reverse, "Ballerina," offers a relaxing and tasteful treatment of a better-than-average tune (Decca).

Bob Houston, a young man who sings remarkably like Bing Crosby, offers "Pianissimo" and "All Dressed Up with a Broken Heart" for M-G-M.

Best of the current wilderness material is Hank Williams' "My Sweet Love Ain't Around," a plaintive and surprisingly convincing hillbilly vehicle, reversed by a blues-type thing called "Rootie Tootie" (M-G-M).

The Ink Spots may represent the last word in schmaltz to many, but their hamminess has an awfully sincere ring to me. Their latest recording is "When You Come to the End of the Day" and "I'll Lose a Friend Tomorrow" (Decca).

And while I'm on the subject of schmaltz, I may as well say something about the undisputed king of it. Perhaps it's premature senility, but I'm getting very fond of the musical syrup of Guy Lombardo, currently offering his famous "Auld Lang Syne" and "Home on the Range" (Decca). The former revives memories of countless midnight "remotes," while the latter features a singer named Jimmy Brown, new to me. He's a lot more sensible than some of his more famous contemporaries.

CHARLES MILLER

GOLDEN GATE FOUR INVITED TO PARIS

NEW YORK—Harold Courtois, noted French producer and concert impressario, cabled the Golden Gate Quartet and invited them to tour the European continent under his auspices this week.

Sensational 16-Year-Old Trombonist Runs Earnings to $1500 in 4 Sundays; Competes For $5,000 Grand Prize June 6

The Black Dispatch
Oklahoma City, Okla.

By MALCOLM S. WHITBY

The gifted and sensational 16-year-old Zanesville, Ohio high school trombone player, Stanley Morris, who rose to musical heights four Sundays ago on famous orchestra leader Horace Heidt's Phillip Morris sponsored Sunday night NBC Talent Hunt show by winning three successive first place awards of $250 each, went into the semi-finals Sunday night, May 30, to cop the $750 semi-final award. His earnings now amount to $1500 and leader Horace Heidt is reported to have given the youth a new instrument recently.

Sat. 6-5-48

Stanley has used one of the most unusual symphonic compositions in the category for his solo piece, the modern Russian composer Arem Kachaturian's "Sabre Dance" from his popular seven number suite, frequently heard during the past season by the Oklahoma Symphony orchestra under director Victor Alessandro.

The composition was originally written for two pianos and exlyophone, with symphony orchestra accompaniment and the solo passage is for the greater portion extremely high for the ordinary tenor range of the trombone, besides intricate and rapid passages.

Woody Herman is said to have first jazzed up Sabre Dance for dance band, with which Stanley Morris is amazing theatre audiences. The $5,000 grand award concert will be heard over local station WKY Sunday night at 9:30 and Stanley will be in there slip horning.

6-5-48

Belle Isle Band Concert to Feature City Debut of Berlioz Symphony

The Press – Sun. 8-22-48
Detroit Mich

BY J. DORSEY CALLAGHAN
Free Press Music Critic

IF THE TERM "spectacular" may be applied to music, it would most fittingly describe the compositions of Hector Berlioz, who thought in dimensions that would bring joy to any American chamber of commerce.

An example of his "grand gesture" will be given its first Detroit performance Wednesday night on Belle Isle.

The work chosen for performance by the Detroit Federation of Musicians Concert Band under Leonard B. Smith is the "Grand Symphony for Band and Chorus," one of the few compositions of the kind written for band by an acknowledged master.

Sun 8-22-48

ASSISTING the Band will be the Berlioz Choir, a chorus of 150 voices recruited especially for the concert by Ellen Addington, Detroit oratorio director.

"Without a doubt," Smith says, "the funeral and triumphal symphony is the most imposing in conception and successful in realization of all works composed for band."

The symphony is unique. It stands as a monument in a style of music neglected by many of the great composers of the past.

* * *

"THE MERE NAME 'symphony' does not give the work this distinction," Smith explained. "Its importance is both musical and historical; because of its brilliance and expressiveness and the quality of its ideas—historically, because it represents the flowering of a tradition of band music for use on ceremonial occasions."

Callaghan

Miss Addington will conduct the band and chorus in a spiritual, "Set Down, Servant." The concert will end with a special arrangement of "The Battle Hymn of the Republic," with the chorus and band, conducted by Smith.

On Thursday, Angela Brama, one of the winners of the vocal auditions, will sing "Casta Diva," from Bellini's "Norma." Smith will solo in his own cornet interpretation of Walter Roger's "The Harp of Tara."

At 5 p. m. Sunday, Smith will conduct a special concert on Belle Isle as a prelude to the annual summer pageant of the Department of Parks and Recreation.

* * *

'Pops' Concerts

THREE SOLOISTS, two vocal and one instrumental, will be heard on this week's Detroit Symphony "Pops" Concert programs at the Michigan State Fairgrounds Shell.

Angela Brama, lyric soprano will sing the aria "Casta Diva," from Bellini's "Norma" and selections from Cole Porter on Tuesday night.

On Thursday night, Anita Esgandarian, Detroit soprano, will sing "Voi lo sapete," from "Cavalleria Rusticana," and Herbert's Italian Street Song.

Soloist on Saturday night will be Arthur Cooper, percussionist, who will play Schreiner's descriptive "The Worried Drummer."

* * *

THE COMPLETE program for Tuesday night, besides "Casta Diva" and the Porter numbers, includes the overture to Wolf-Ferrari's "The Secret of Suzanne"; The "Scheherezade" Suite, of Rimsky-Korsakoff; Dances from Smetana's "The Bartered Bride"; the Treasure Waltz of Strauss,

General

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Bob Houston, a young man who sings remarkably like Bing Crosby, offers "Pianissimo" and "All Dressed Up with a Broken Heart" for M-G-M.

Best of the current wilderness material is Hank Williams' "My Sweet Love Ain't Around," a plaintive and surprisingly convincing hillbilly vehicle, reversed by a blues-type thing called "Rootie Tootie" (M-G-M).

The Ink Spots may represent the last word in schmaltz to many, but their hamminess has an awfully sincere ring to me. Their latest recording is "When You Come to the End of the Day" and "I'll Lose a Friend Tomorrow" (Decca).

And while I'm on the subject of schmaltz, I may as well say something about the undisputed king of it. Perhaps it's premature senility, but I'm getting very fond of the musical syrup of Guy Lombardo, currently offering his famous "Auld Lang Syne" and "Home on the Range" (Decca). The former revives memories of countless midnight "remotes," while the latter features a singer named Jimmy Brown, new to me. He's a lot more sensible than some of his more famous contemporaries.

CHARLES MILLER

GOLDEN GATE FOUR INVITED TO PARIS

NEW YORK—Harold Courtois, noted French producer and concert impressario, cabled the Golden Gate Quartet and invited them to tour the European continent under his auspices this week.

Sensational 16-Year-Old Trombonist Runs Earnings to $1500 in 4 Sundays; Competes For $5,000 Grand Prize June 6

The Black Dispatch
Oklahoma City, Okla.

By MALCOLM S. WHITBY

The gifted and sensational 16-year-old Zanesville, Ohio high school trombone player, Stanley Morris, who rose to musical heights four Sundays ago on famous orchestra leader Horace Heidt's Phillip Morris sponsored Sunday night NBC Talent Hunt show by winning three successive first place awards of $250 each, went into the semi-finals Sunday night, May 30, to cop the $750 semi-final award. His earnings now amount to $1500 and leader Horace Heidt is reported to have given the youth a new instrument recently.

Sat. 6-5-48

Stanley has used one of the most unusual symphonic compositions in the category for his solo piece, the modern Russian composer Arem Kachaturian's "Sabre Dance" from his popular seven number suite, frequently heard during the past season by the Oklahoma Symphony orchestra under director Victor Alessandro.

The composition was originally written for two pianos and exlyophone, with symphony orchestra accompaniment and the solo passage is for the greater portion extremely high for the ordinary tenor range of the trombone, besides intricate and rapid passages.

Woody Herman is said to have first jazzed up Sabre Dance for dance band, with which Stanley Morris is amazing theatre audiences. The $5,000 grand award concert will be heard over local station WKY Sunday night at 9:30 and Stanley will be in there slip horning. 6-5-48

Belle Isle Band Concert to Feature City Debut of Berlioz Symphony

The Press – June 8-22-48
Detroit Mich

BY J. DORSEY CALLAGHAN
Free Press Music Critic

IF THE TERM "spectacular" may be applied to music, it would most fittingly describe the compositions of Hector Berlioz, who thought in dimensions that would bring joy to any American chamber of commerce.

An example of his "grand gesture" will be given its first Detroit performance Wednesday night on Belle Isle.

The work chosen for performance by the Detroit Federation of Musicians Concert Band under Leonard B. Smith is the "Grand Symphony for Band and Chorus," one of the few compositions of the kind written for band by an acknowledged master.

June 8-22-48

ASSISTING the Band will be the Berlioz Choir, a chorus of 150 voices recruited especially for the concert by Ellen Addington, Detroit oratorio director.

"Without a doubt," Smith says, "the funeral and triumphal symphony is the most imposing

in conception and successful in realization of all works composed for band."

The symphony is unique. It stands as a monument in a style of music neglected by many of the great composers of the past.

* * *

"THE MERE NAME 'symphony' does not give the work this distinction," Smith explained. "Its importance is both musical and historical; because of its brilliance and expressiveness and the quality of its ideas— historically, because it represents the flowering of a tradition of band music for use on ceremonial occasions."

Callaghan

Miss Addington will conduct the band and chorus in a spiritual, "Set Down, Servant." The concert will end with a special arrangement of "The Battle Hymn of the Republic," with the chorus and band, conducted by Smith.

On Thursday, Angela Brama, one of the winners of the vocal auditions, will sing "Casta Diva," from Bellini's "Norma." Smith will solo in his own cornet interpretation of Walter Roger's "The Harp of Tara."

At 5 p. m. Sunday, Smith will conduct a special concert on Belle Isle as a prelude to the annual summer pageant of the Department of Parks and Recreation.

* * *

'Pops' Concerts

THREE SOLOISTS, two vocal and one instrumental, will be heard on this week's Detroit Symphony "Pops" Concert programs at the Michigan State Fairgrounds Shell.

Angela Brama, lyric soprano will sing the aria "Casta Diva," from Bellini's "Norma" and selections from Cole Porter on Tuesday night.

On Thursday night, Anita Esgandarian, Detroit soprano, will sing "Voi lo sapete," from "Cavalleria Rusticana," and Herbert's Italian Street Song.

Soloist on Saturday night will be Arthur Cooper, percussionist, who will play Schreiner's descriptive "The Worried Drummer."

* * *

THE COMPLETE program for Tuesday night, besides "Casta Diva" and the Porter numbers, includes the overture to Wolf-Ferrari's "The Secret of Suzanne"; The "Scheherezade" Suite, of Rimsky-Korsakoff; Dances from Smetana's "The Bartered Bride"; the Treasure Waltz of Strauss, and Borodin's Polovetsian Dances, from "Prince Igor."

June 8-22-48

Thursday's program will consist of the Radetsky March and overture to "The Gypsy Baron," by Strauss; Grainger's arrangement of the Londonderry Air; excerpts from "Henry VIII Ballet Music," by Saint-Saens; excerpts from Massenet's "Scenes Pittoresques"; Gershwin's "The Golden Cockerel."

The complete program for Saturday is as follows: "Morning, Noon and Night" overture of Suppe; "In an Oriental Mood," by Cottle; waltz from Tschaikowsky's "Eugen Onegin"; "Danse Macabre," of Saint-Saens; The Skaters Waltz of Waldteufel; "Liebestraum," by Liszt; Dukas' "The Apprentice Sorcerer" and Sousa's "The Pride of the Wolverines."

* * *

La Scala Plans

"NO MATTER what the Metropolitan Opera decides to do this season, the Philadelphia La Scala Opera series will go on as scheduled."

This was the pledge given to the Detroit Grand Opera Association by Anthony Terracciano, newly appointed general manager of the company. Terracciano was named to succeed the late Francesco Pelosi.

He will be assisted by Marie Pelosi, daughter of the late founder and general manager. Miss Pelosi has been appointed assistant general manager. She has shared an enthusiasm for opera with her father since her childhood, and will be connected with the artistic end of management.

The Festival will open Monday evenig, Oct. 4, with "La Boheme," featuring Ferruccio Tagliavini and his wife, Pia Tassinari, Enzo Mascherini, and Wilfred Engleman, formerly of Detroit.

June 8-22-48

Negro Festival

SARAH VAUGHAN and Billy Eckstine, artists of screen, stage and radio, will headline the list of performers at the Michigan Negro Musical Festival at 8:30 p. m. Friday and Saturday.

The concerts will take place at the new Dequindre Park. Among supporting artists on the programs will be Jack the Bellboy; Todd Rhodes and his orchestra; Lawrence Watson, Detroit tenor, and Dorothy Lothery, dramatic soprano who received superior rating in state and district festivals of the National Federation of Music Clubs.

ANGELA BRAMA
Featured in concerts

SARAH VAUGHAN
At Negro festival

Daddy Of Blues To Appear For Negro Opera Fund

Defender, Chicago, Ill.

Jul 7-10-48

WASHINGTON — W. C. Handy, internationally known as the "Daddy of the Blues," and one of the country's foremost composers in other types of music, will be one of the guest stars to appear at the National Negro Opera Company's Annual Musical Festival August 7.

The Festival is the main attraction of a week of events in an attempt by the opera company to obtain $50,000 as a sustaining fund and to secure 10,000 new members.

Among the events during the week will be the observance of Choir Night when all of the leading choirs and choruses embracing approximately 1,000 voices will be presented. This will be followed by Talent Night. 7-10-48

National officers of the NNOC are Mrs. Daisy E. Lampkin, Pittsburgh, president; Mrs. Mary McLeod Bethune, Washington, vice president; Mrs. Beatrice Fountain and Mrs. Teresa Bell of Chicago.

DANCER—Elizabeth Ray Williamson, North Carolina born, an honor graduate of Radcliffe College, with a master's degree from New York University, has been appointed dance instructor at Fieldston, of the Ethical Culture Schools of New York. She will tutor youngsters of superior intelligence from blue-blooded families, as another "first." She is an AKA soror.—ANP.

June Richmond Goes Bankrupt

Afro American

NEW YORK—June Richmond, buxom singer, is currently starring in the Club Ebony show here on Broadway, but without benefit of salary—and besides, she's broke.

In the first place, June's salary was tied up March 3, by an attachment obtained by attorney Leonard Loewinthan on a $300 judgment.

Secondly, after the judgment was filed, June voluntarily went into bankruptcy, listing [illegible] assets and [illegible] liabilities.

She was unsuccessful in having the detachment vacated and have the attorney take his turn along with other creditors, when Justice Byrne of the N.Y. City court dissented and refused to vacate the attachment.

Her case, which might see the release of some of her salary, is due to be heard by a Federal judge this week.

Louis Armstrong Named Co-respondent in Divorce

The Afro American

~~Baltimore~~ Md.

Government Worker Accuses Satchmo and Another Man of Adultery With Wife

~~The Worker~~ 8-28-48

~~New York N.Y.~~

WASHINGTON

Louis (Satchmo) Armstrong, internationally-known musician, has been named as one of two corespondents by a plaintiff against his mate in a counter divorce suit now pending in the District Court.

Ottowa N. Ward of 1436 W St., N.W., charged with desertion by his wife, Mrs. Gertrude W. Ward of 1700 U St., N.W., countered with a charge of adultery, and named the two following co-respondents:

Hollie McMurtry of 1436 W St., gave her a black eye, and told her to get out of the apartment which she did on Mar. 1, 1946.

She is seeking alimony, counsel fees, court costs, and an equitable portion of furniture acquired during their married life.

Represented by Belford Lawson Jr., attorney, Ward is asking that the court deny his wife's motion, and in turn grant him an absolute divorce on the grounds of adultery.

Names Co-respondents

In his complaint, he is charging that his wife has committed acts of adultery in the District of Columbia with both McMurtry and Armstrong.

They were committed without his knowledge, and he has not cohabited with his wife since learning of her misconduct, Ward says.

The complaint also states that Mrs. Ward has been traveling extensively over the country with Armstrong which is evidenced by written communications mailed from various parts of the country to friends, saying she was having a good time with the band.

Cites Extravagances

Ward also charges his wife with extravagance and negligence in the management of the household, and says her absence has caused him to incur many debts and monthy deficits.

An employee of the FHA, Ward was married in Ellicott City, Md., June 29, 1944. The couple lived together until March 1, 1946.

There are no children, the com, plaint stated.

Handy Sees Creative Ability Of Race Waning

MEMPHIS, Tenn.—(ANP)—"Negroes are in danger of losing their birthright as makers of true folk music," said W. C. Handy, "daddy of the blues," here last week. Handy had just arrived from New York to be guest of honor at the 10th annual Blues Bowl football game.

"I think Negroes are paying too much attention to European music, even in schools," the veteran composer asserted. "Many Negro artists believe it gives them culture to use European forms instead of their own native music."

He pointed out that while artists are taking the blues and spirituals away from us, changing them up some." He said jazz bands and blues singers are using them and making money from them.

"For a while, the white musicians went for the European music, but they have discovered the native American Negro music. I think our people should keep their heritage."

How Deaf Can You Get?

Time Chicago, Ill.

When Dizzy Gillespie hit Sweden and Denmark, the halls were barely big enough to hold all the beboppers; in Paris, zealous French *zazous* (jazz fans) came to blows over him. Last week, Manhattan's Carnegie Hall was full of beboppers. Bebop* was apparently no laughing matter.

5-17-48 Mon

In Carnegie Hall, no one had to strain to hear what frantic Trumpeter Gillespie and his 15 boppers (including four other trumpets) had to say. Whatever else, bebop is screechingly loud. It is also breathlessly fast, with some biting dissonance and shifty rhythms, with the brass blaring out accents up on top. Pieces like *Two Bass Hit* and *Stay On It* didn't sound like "moldy fig" music (boppese for "decadent" Dixieland jazz); but, except for Dizzy's wild, fast-riding solos, they did

5-17-48

5-17-48

Skippy Adelman—Black Star

DIZZY GILLESPIE

Be hip, be sharp, be bop!

sound like something Duke Ellington had thought better of a long time ago.

Bebop is also a way of life (slogan: "be hip, be sharp, be bop!"). Its feverish practitioners like to wear berets, goatees and green-tinted horn-rimmed glasses, talk about their "interesting new sounds." The high priest is Dizzy, 30, a South Carolina boy whose rapid-fire, scattershot talk has about the same pace—and content—as his music. Whether he, an obscure Manhattan pianist named Thelonius Monk or Saxophonist Charlie ("Yardbird") Parker invented bebop is a matter of learned dispute among beboppers.

Time

The unconverted get nowhere accusing bebop of dissonance. Says Dizzy: "If it doesn't hurt your ears it isn't dissonance. But then," he confesses, "I'm a little deaf myself."

Chicago, Ill.
Mon. 5-17-48

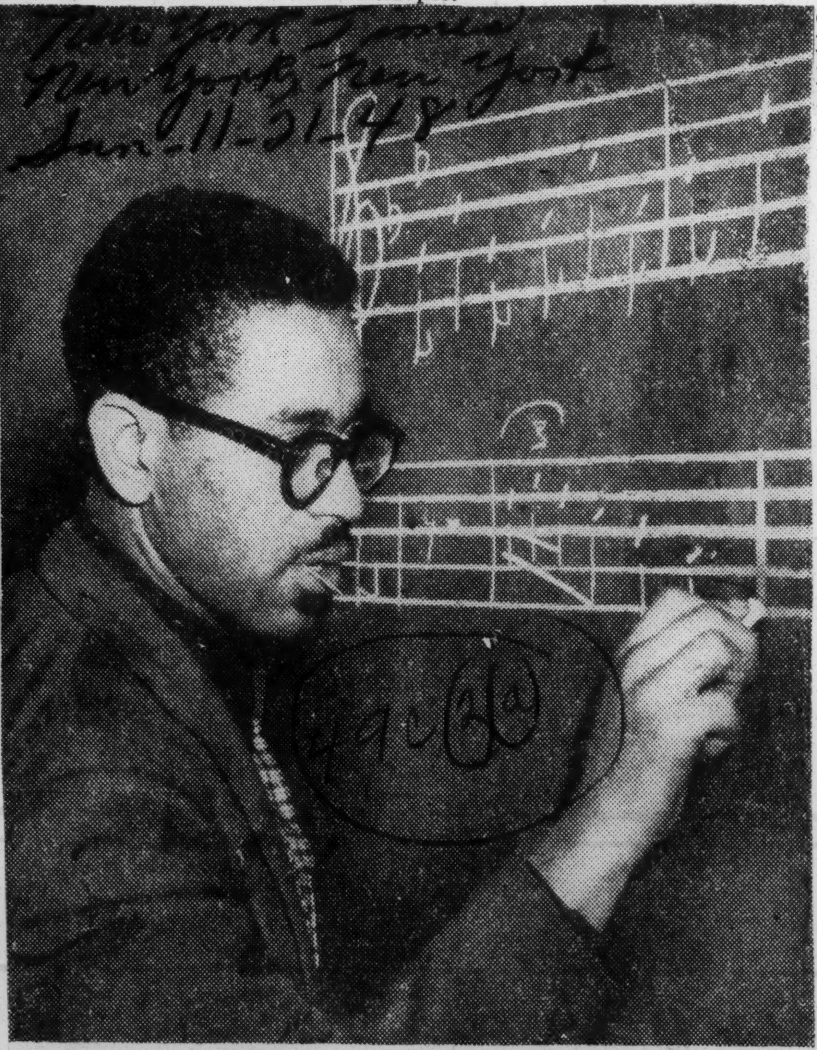
Odessa hadn't caught up with bebop yet, but it already had too many low American habits to suit *Pravda*. "How can we get rid of swing and jitterbugging," *Pravda* demanded to know, "when . . . vulgar melodies [like] *Pussycats, Crazy Girl* and *White Moth* sound in the public places . . . pampering low-grade tastes . . . while folk and real ball dances are unavailable?

Time

"Especially harmful are the so-called 'wild' jazz bands, consisting of a piano, violin, accordion and drum . . . Instead of the popular Soviet songs . . . they reproduce melodies filled with tavern melancholy and alien to the Soviet people."

Chicago, Ill
Mon. 5-17-48

* "Rebop," according to beboppers, is a term used only by squares (those who aren't hep).



New York Times
New York New York
Jun-11-21-48

49c(2)(a)

Dizzy Gillespie, who leads his orchestra in a record that shows what it is doing with the style known as bop.

Jun-11-21-48

In the Popular Field

New York Times
New York New York

Dizzy Gillespie and his orchestra, votaries of the jazz style known as bop, pair **Minor Walk** and **Algo Bueno** on a Victor single. Judged on the basis of this one disk, the bop style is not to be dismissed lightly. The playing has energy and a considerable amount of imagination in spots, particularly in solo passages. Occasionally, however, the boys let themselves go in ensembles that give the impression of noise and confusion rather than musical sense.

Jun-11-21-48

The song hit of **Where's Charley?** the new musical with Ray Bolger, is likely to be **My Darling, My Darling.** Doris Day and Buddy Clark sing it for Columbia, and Eve Young and Jack Lathrop for Victor. Neither team makes out a good case for it; one feels that the blame can be divided equally between singers and song.

For singing with earthiness and character, you are referred to Pearl Bailey, who does **Say it Simple** and **I'm Lazy, That's All** delightfully on a Columbia single.